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University of Mysore

ANNUAL REPORT

OF THE

MYSORE ARCHÆOLOGICAL  
DEPARTMENT

FOR THE YEAR 1931



BANGALORE:

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## P R E F A C E

This report for the year ending 30th June 1931 has been printed and made ready for publication with the kind encouragement and support given by the University of Mysore and the hearty co-operation of the Superintendent, Government Central Press, Bangalore. A sincere attempt has been made to keep up to the standard of the previous reports both in the variety and value of the subject matter and in get up. The report for 1932 is also in the Press and I hope to publish it at an early date.

My special thanks are due to the members of the staff of the Archæological Department who have helped me to send to the Press in rapid succession the reports which were in arrears.

MYSORE, }  
November 1934.

M. H. KRISHNA,  
*Director of Archæological  
Researches in Mysore.*

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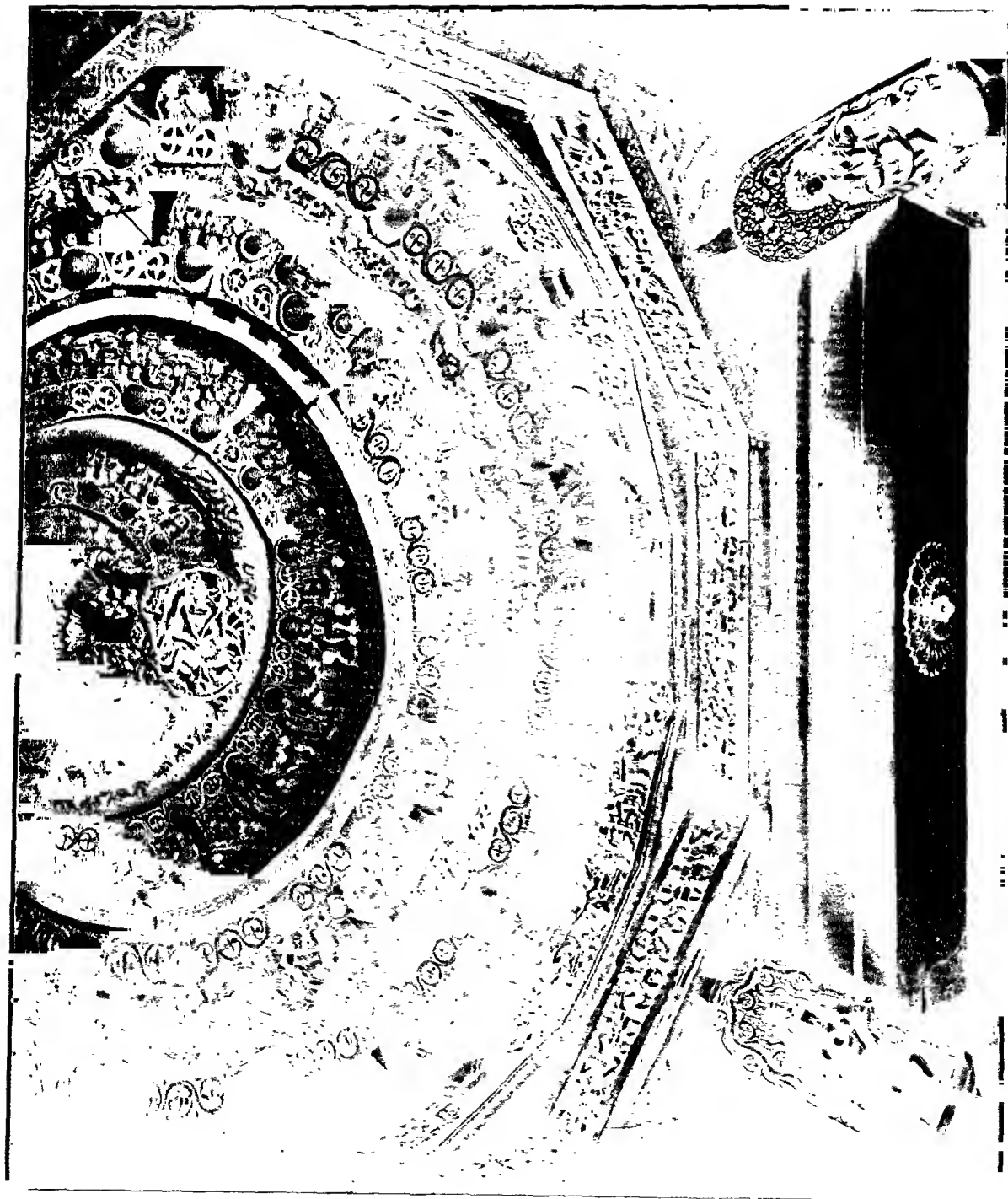
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CHANNAKESAVA TEMPLE AT BELUR: CENTRAL CEILING (p. 44).

# ARCHAEOLOGICAL SURVEY OF MYSORE

ANNUAL REPORT FOR THE YEAR ENDING 30TH JUNE 1931.

## PART I—ADMINISTRATIVE.

**Staff.** Dr. M. H. Krishna, M.A., D.Lit. (Lond.) continued as the Director in addition to his own duties as the Professor of History at the Maharaja's College, Mysore. The part-time Pandit, who had done valuable service to the Department in collecting inscriptions since the year 1922, was granted leave preparatory to retirement from 2nd March 1931. There was no other change in the staff.

**Tours.** The Director toured in parts of the Mysore, Chitaldrug, Shimoga, Kadur and Hassan Districts in connection with the conservation and study of the ancient monuments and also for noting the ancient sites in this part of the State. The Assistant to the Director toured in parts of the Mysore and Shimoga Districts and collected a large number of new inscriptions. The Architectural Assistant toured in the northern parts of the Shimoga District and surveyed some new monuments. The number of monuments newly discovered and surveyed during the year is about a dozen including a fine stone-built pond of unique design at Hulikere near Halebid, Belur Taluk, Hassan District. About two dozen monuments already known were re-surveyed and studied in detail including the famous temple of Kêśava at Belur.

**Epigraphy.** The total number of inscriptions discovered and collected during the year is about 100. Of these, about 80 are published in this report. The earliest is connected with the death of the famous Gaṅga ruler Bhûtaga.

The detailed annual report of the department for the year 1928-29 was completely printed and the Index to the annual reports from 1906 to 1922 was published.

### **Publications.**

Of the special schemes carried on by the department during the year the excavation of the selected area in the Chandravalli site progressed very far and the valuable finds discovered were studied and a draft catalogue was prepared. A part of

the excavation report was also printed.



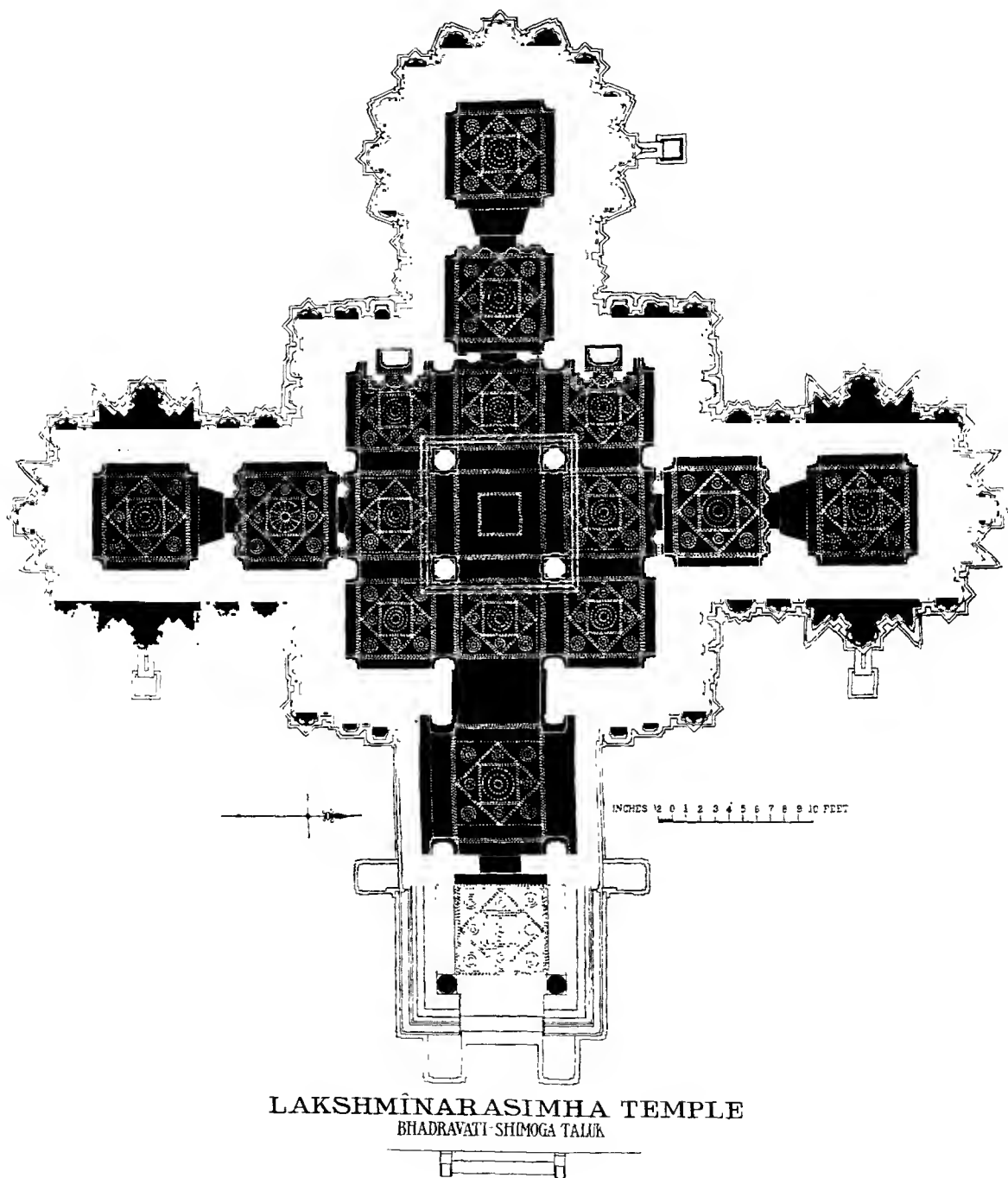
The work of preparing the drawings and ground plans for the monograph on Chālukyan Architecture was continued and detailed studies were made of some of the selected monuments.

Among the exhibitions in which the department took part may be mentioned the Exhibition of Indian art at the Burlington House in London to which a large number of select photographs illustrating architecture and sculpture in Mysore was sent with a descriptive booklet. In connection with the Karnāṭaka Sāhitya Parishat held at Mysore and the Dasara of 1930, an exhibition of antiquities was held at the office premises in the Jubilee Hall, Mysore. It attracted a large number of visitors.

Conservation notes on the monuments inspected were submitted to Government from time to time.

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(p. 3.)

## PART II—STUDY OF MONUMENTS AND ANCIENT SITES.

### BHADRAVATI.

#### LAKSHMÎNARASIMHA TEMPLE.

The town of Bhadrâvati which was formerly known as Benkipur, is situated on the north or right bank of the river Bhadrâ, the Bhadrâvati Iron Works being on the south bank. The river makes a loop here and the town is situated where the river flows westward as a *paśchimavâhini* for about three furlongs. In the centre of the old town on the top of a rising ground is the temple of Lakshminarasimha. (Plate III, 1.) The priest's house, other buildings and trees now hide its view.

#### Situation.

There are two inscriptions in the temple. The one outside its north-east wall is of the Vijayanagar period. On the beam of the eastern extension of the navaraṅga is a Hoysala inscription of six lines which records a gift to the temple in the late Hoysala days. The temple was, in all probability, constructed somewhere about the middle of the 13th century A.D., perhaps in the reign of Sômesvara or Narasimha III.

#### History.

This monument is a trikûtâchala or three-celled temple in the Hoysala style with three towered garbhagrihas and three sukhanâsis opening into a common navaraṅga. (Plate II.) On the east of the navaraṅga, a vestibule has been added in the shape of an extra añkapa but its unsculptured walls and doorways lead us to doubt whether these were originally there at all. Just outside the east doorway is a small porch of one añkapa.

#### General Description.

As usual, the temple has been raised up on a platform supported by elephants at the important corners and corresponding to the contour of the temple itself whose three cells are star-shaped. Since the courtyard is covered with earth almost to the height of the platform, only one or two elephants which have been excavated are visible.

#### Platform.

#### Basement.

The basement of the temple has six deeply cut cornices whose roughly shaped mouldings have been left unsculptured. Here and in many other places the temple clearly shows that it was left unfinished.

#### Wall Sculptures.

The outer face of the wall is divided into the upper and lower halves by an eaves-shaped cornice. Above it, supported on pilasters, is a row of turrets, none of which shows very elaborate workmanship. Below the cornice, on the various faces of

the star-shaped wall, are rows of sculptured figures, about 15 inches high. Most of these have been left uncarved on the south cell, while on the west and north cells they have been carved but not finished. They are not remarkable either for beauty or for finish and do not deserve detailed notice. However, the more important of them are just noticed here.

*South-east wall of navaraṅga :*

Standing Viṣṇu; man and woman embracing; Sūrya with lady; Mōhinī dancing.

*South cell :*

No sculptures.

*West cell :*

South face:—Dancing Gaṇēśa; Mahishāsuramardini; dancing Sarasvatī, standing Sarasvatī, Bhairava; Mādhava; Vēṇugôpāla; Mōhinī dancing; Kāṭiṅgamardana; Kēśava; Vēṇugôpāla in several poses; Mōhinī as huntress and in other poses; Mādhava; Manmatha and Rati; Sūrya (sculptor Māba); Harihara; Mōhina and Dakṣiṇāmūrti; Gōvinda; Lakṣmīnārāyaṇa.

(West end)

North side:—Mōhinī dancing; Mōhinī with monkey; Kōṇḍarāma with Lakṣmaṇa and Hanumān; Kāṭiṅgamardana; Ugranarasimha; Kēśava; Hālāyudha; Mādhava; Gōvardhanadhāri; Śiva as Jalandhara-sainhāri; dancing groups; Kṛishṇa plundering suspended butter vessels; Mōhina in various poses.

*South cell :*

Durgā dancing; Yōganārāyaṇa; Mōhinī dancing; Kēśava; Varadarāja; Vāmana; Vēṇugôpāla; Janārdana; Gōvinda; Pāṇḍuraṅga; (Kṛishṇa standing with both hands akimbo, holding flowers or bags); Dakṣiṇāmūrti; Kāṭiṅgamardana; Śiva dancing with skull-headed mace; Kēśava; Paraśurāma; Sūrya; standing Viṣṇu; Rati and Manmatha; Madhusūdana; Bhairava; Gōvinda; Mōhinī dancing; a long-coated man holding sword and shield, very probably the officer under whom the temple was built (may not be Dakṣiṇāmūrti?); Vēṇugôpāla; Gōvardhanadhāri; Kṛishṇa plundering suspended butter vessels; Kāṭiṅgamardana.

The eaves are remarkably short, projecting between six and nine inches only. Except for the pendent knobs, they are insignificant.

The parapet which is made up of a series of stone towers has been covered over, in most places, by a thick coating of chunām. Where the original stone is visible it is only rough and unsculptured.

Each of the three cells has a star-shaped tower of soap-stone, each with a projection over the corresponding sukhanâsi, but instead of the usual five rows of turrets, with only three, the topmost of these being without śikharas. The two upper series of towers and the śikharas appear to have been pulled down and removed completely and substituted with the present cone-shaped concrete śikharas. It is not known when these repairs took place but the presence of a large ventilator in the centre of the navaraṅga suggests that the repairs might have been effected in the days of Mr. Arcot Srinivasachar, Muzrai Superintendent.

#### **Towers.**

The porch which is only one aṅkaṇa square appears to have been introduced after the rest of the temple was built, though it is also definitely Hoysaḷa. It has two round Hoysaḷa pillars on its side benches or 'jagalis' and its rounded parapet railing is unsculptured. Its ceiling has a moderately deep padma, made out of a single slab.

#### **The Porch.**

The navaraṅga is entered by a vestibule of one aṅkaṇa, the only remarkable thing about which is its existence. The navaraṅga proper is the usual hall of about 20' × 20' having nine squares. Its four pillars are of the usual round Hoysaḷa type. Against its west wall are two towered niches containing fine images of Gaṇeśa and Sarasvatī. These, of course, are among the five deities which form the 'Vishṇu-pañchāyatana' of the temple.

#### **Navaranga.**

The ceilings which are formed by four sets of slabs rising above the beam have finely designed small domes scooped out of single slabs. The central ceiling, however, has been disturbed so as to allow the construction of a ventilator.

The south sukhanâsi is entered by a doorway whose beauty is concealed by a thick coating of chunām. But on either side of the jamb is a perforated screen as in the other sukhanâsi doorways.

#### **South Cell.**

In the south cell, standing on a large Garuḍa pedestal, is a fine image of Vēṇugôpâla, about five feet high (Plate III, 2). His ornaments, the flute, the fingers playing upon them, his attendant ladies, joyful cows, and the Gôpas and the tamâla tōraṇa over his head are all finely carved, though the left leg on which the weight is borne appears too short and the centre of gravity of the upper body shifted far to the right. (The right forefinger is broken and can be repaired).

The north cell is similar to the one on the south, its perforated screen being of a different design. In this cell, on a Garuḍa pedestal, is a standing image of Vishṇu as Purushôttama, 5½ feet high, holding chakra, padma, śaṅkha and gadâ. The image is fine but is much coated with wax. On its tōraṇa are the usual ten avatâras.

#### **North Cell.**

The sukhānāsi doorway of the west cell is flanked by small dvārapālakas and fine perforated screens of scroll design. Above the lintel

**West Cell.**

is a Lakshminarasimha group concealed in chunām. The sukhānāsi ceiling has a finely designed dome having two

series of horse-shoe arches.

The image in the main cell is a fine one of Narasimha in sukhāsana with Lakshmi on his left lap. The image is well made, though its mane is somewhat conventional. On the tōraṇa are the usual ten avatāras.

**TARIKERE.**

There is a large area known as the 'Fort', surrounded by a mound which contains remnants of the old fort wall. In a part of the ditch runs the Mysore Railway line.

**Fort.**

The palace of the Pāllegārs, which is described as a large-tiled structure, was sold by auction by the Pāllegār family sixteen years ago

**The Pallegar's Palace.**

to pay debts to the Pāllegār of Kangundi Kuppa. Now nothing of the palace remains; shops cover the whole

place.

The Kēśava shrine is a modern one of the Pāllegārs' time containing a soap-stone image, five feet high, of Kēśava which is surely a Hoysala image for which a shrine was built later.

**Kesava Shrine.**

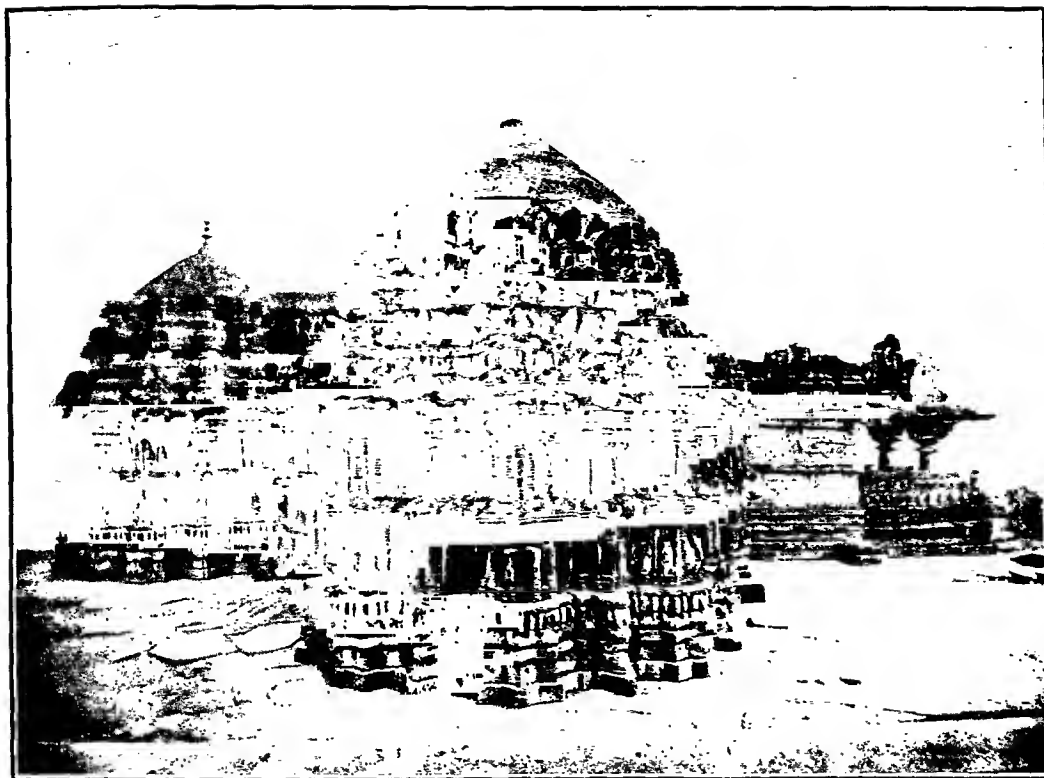
By the north gate of Pūrnaiya's choultry are four round soap-stone Ballāla pillars and two groups of Saḷa killing the Lion, each 3' high, one of which is in good condition and should be removed to the Museum at Mysore. They were all brought from near the Palace and are said to have originally belonged to the Kēśava temple in the fort.

**AMRITAPURA--(TARIKERE TALUK).**

**AMRITĒSVARA TEMPLE.**

This temple has been studied in detail under the following heads :—

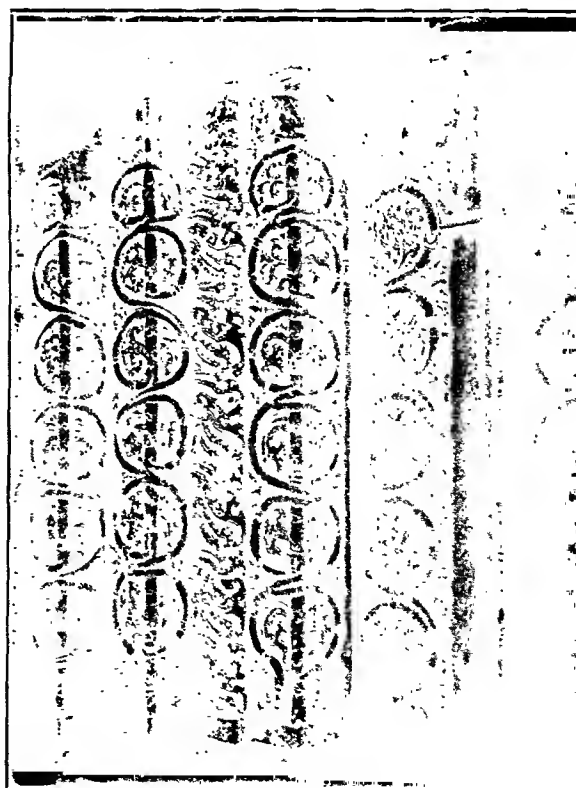
I. History.	X. Ceilings.
II. General description.	XI. The old porches, East and South.
III. Mukhamanṭapa.	XII. The main temple.
IV. Turrets on basement.	XIII. Basement.
V. Railing panels.	XIV. Wall ornamentations.
VI. Eaves.	XV. Eaves.
VII. Parapet.	XVI. Parapet.
VIII. The manṭapa inside.	XVII. Tower.
IX. Pillars.	XVIII. Doorways.



1. LAKSHMINARASIMHA TEMPLE AT BHADRAVATI: SOUTH VIEW (p. 3).



2. LAKSHMINARASIMHA TEMPLE AT BHADRAVATI: VENUGOPALA IMAGE (p. 5).



3. AMRITESVARA TEMPLE AT AMRITAPURA: SCROLL WORK (p. 11).





XIX. Navaraṅga.	XXIV. Garbhagriha.
XX. Images in the navaraṅga.	XXV. The Dēvi temple.
XXI. Ceilings of the navaraṅga.	XXVI. Sūle-maṇṭapa.
XXII. Sukhanāsi doorway.	XXVII. Compound wall.
XXIII. Sukhanāsi.	XXVIII. Other old structures in the village.

The notes on a few of these only are given below :—

There are about ten inscriptions in the temple of Amṛitēśvara and its compound.

### History.

Of these, the one on a large slab set up in the south-east of the temple is the oldest. It claims to be the composition of Janna, the famous Kannada poet, and was set up in the year 1196 A. D. when the temple was consecrated. Amṛitēśvara Daṇāyaka, a Hoysala officer, appears to have got the temple erected and the līṅga of Amṛitēśvara consecrated in the same year in the reign of Ballāla II. Several grants were made to the temple in 1206 and 1210 and also in 1547 A. D. under the Vijayanagar rulers. A close study of the temple suggests the view that the main temple with its garbhagriha, sukhanāsi, navaraṅga and original porches was built in 1196 A. D. Later on, perhaps in 1206, the mukhamanṭapa was constructed. However, the whole structure and most of the neighbouring structures are all characteristically Hoysala in origin and workmanship.

### Mukhamanṭapa.

The mukhamanṭapa has a unique feature in that the outer facing of its basement is covered by a series of beautiful turrets which are alternately large and small. There are about 100 of these towers and the designs show some variety. Each one of them is borne on an ornamental pilaster, often star-shaped. The smaller towers are in proportion to the width of their bases, are tall and uniformly tapering, while a few have curvilinear outlines. Of the larger ones, the majority are star-shaped and curvilinear in design, while on top they have similarly star-shaped and inverted lotus śikhara with stone kalāśas. This combination of a curvilinear outline with a star-shaped plan, the elevation of each ray of the star being made up of seven smaller turrets tapering up one above the other, is peculiar even among Hoysala towers. It has rarely been used even for the larger towers of the temples—one example being the Sadāśiva temple at Nuggehalli. Between each pair of towers, generally, are figures of lions trampling on elephants or pairs of elephants rearing up.

Above the row of turrets is a long railing running around the whole maṇṭapa.

### Railing Panels.

The upper and lower portions of it are ornamented with creeper designs: the lower (a) with scroll work and the upper (b) with wavy designs. In the numerous convolutions of the scroll work, various kinds of figures have been carved, like flowers, fruits, peacocks, swans and monkeys in various sporting attitudes and men,

women and animals mixed up in all manner of obscene postures, some of them relating to sexual perversities.

The railing faces themselves are divided by roundish pilasters alternately into large and smaller panels. The smaller spaces are sculptured with the figures of rishis, âkshasas, monkeys or with obscene figures generally unconnected with the other sculptures. But in the larger panels the great Purâṇic stories are depicted with great vigour and power, though the carvings are not so accurate and fine as those on the railings of the Belur temple. They are beautiful and of nearly the same size and character. They are definitely finer and more expressive than the storied sculptures on the wall friezes of the Hoysaḷêśvara, Kêdârêśvara and Somanâthpûr temples, (Plate IV). On the south railing is given the story of the Râmâyana running from west to east, while on the north railing, from west to east, are the ten skandhas of the Bhâgavata and the earlier part of the Mahâbhârata. The important panels are here noticed :—

South railing—commencing from the wall of the navaraṅga and running eastward.

#### RÂMAYANA.

1. The Dêvas and the rishis beseech the help of Vishṇu as Anantaśayana.
2. Daśaratha performs the Putrakâmêshṭhi yâga.
3. Daśaratha in durbar with his three wives and four sons.
4. Viśvâmitra borrows Râma and Lakshmaṇa from Daśaratha.
5. The princes follow Viśvâmitra.
6. Râma slays Tâṭakâ.
7. Râma punishes Mârîcha and Subâhu.
8. Viśvâmitra and the princes visit Janaka.
9. Râma breaks Śiva's bow.
10. Râma defeats Paraśurâma.
11. The newly married return home.
12. Daśaratha blesses (his heroic sons) Râma, Lakshmaṇa and Sîtâ when they depart to the forest.
13. Râma refuses Bharata's request to return to Ayôdhya.
14. Lakshmaṇa cuts off Śûrpanakhî's nose.
15. Sîtâ sees the golden deer.
16. Position reverse : Râma slays the golden deer.
17. Râvaṇa abducts Sîtâ.
18. Râvaṇa is attacked by Jaṭâyû.
19. Jaṭâyû informs Râma.
20. Hanumân and Sugrîva meet Râma.
21. Râma makes a treaty with the monkeys.
22. Râma shoots through the seven palms.



AMRITESVARA TEMPLE AT AMRITAPURA: MYTHOLOGICAL SCULPTURES.



1. HANUMAN BEFORE RAVANA. 2. WAKING UP KUMBHAKARNA. 3. KUMBHAKARNA MAULED BY SUGRIVA.
4. HANUMAN'S DUEL WITH RAVANA. 5. VASUDEVA AND THE DONKEY. 6. DRAUPADI-VASTRAPAHARANA. (pp. 9, 10 & 11).

23. Râma slays Vâli.
24. Coronation of Sugrîva.
25. Râma blesses Hanumân (?) perhaps for bringing the message from Sîtâ.
26. The monkey's bridge the strait.
27. Vibhishana seeks Râma's protection.
28. Sîtâ in Aśôkavana.
- 29—30. Hanumân faces Râvana in his court. (Plate IV, 1.)
31. Battle between Lakshmana and Indrajit.
32. Indrajit with his elephant standard.
- 33, 34, 35. Indrajit is slain.

*South Doorway:—*

36. Râvana threatens Sîtâ.
37. Sîtâ does not yield to temptations.
- 38—39. False heads of Râma and Lakshmana are shown to Sîtâ.
40. Hanumân lectures to Râvana.
- 41—42. Râvana's followers, Śunaka and others (the names of some of these are inscribed by the sculptors).
- 43—44. Hanumân and Naïla kill Jambumâli and other rākshasas.
- 45—46. Râma slays the demon generals (one of whom has the face of a tiger).
47. Elephants and trumpets rouse Kumbhakarna from his sleep (Plate IV, 2).
- 48—49. Kumbhakarna marches out at Râvana's orders.
- 50—51. Kumbhakarna slays many monkeys.
52. Kumbhakarna is mauled by Sugrîva. (Plate IV, 3).
- 53—54. Râma slays Kumbhakarna.
55. Râvana's yajña is spoiled by monkeys.
56. The monkeys assault Râvana's women.
57. Hanumân's duel with Râvana. (Plate IV, 4).
- 58 to 62. Battle between Râma and Râvana.
- 63—66. Râvana is slain.
67. Râma and Sîtâ are reunited.
- 68 to 71. Râma's durbar amidst his monkeys.

*East Doorway:—*

North railing—commencing from the navaraṅga hall and running eastward.

BHĀGAVATA.

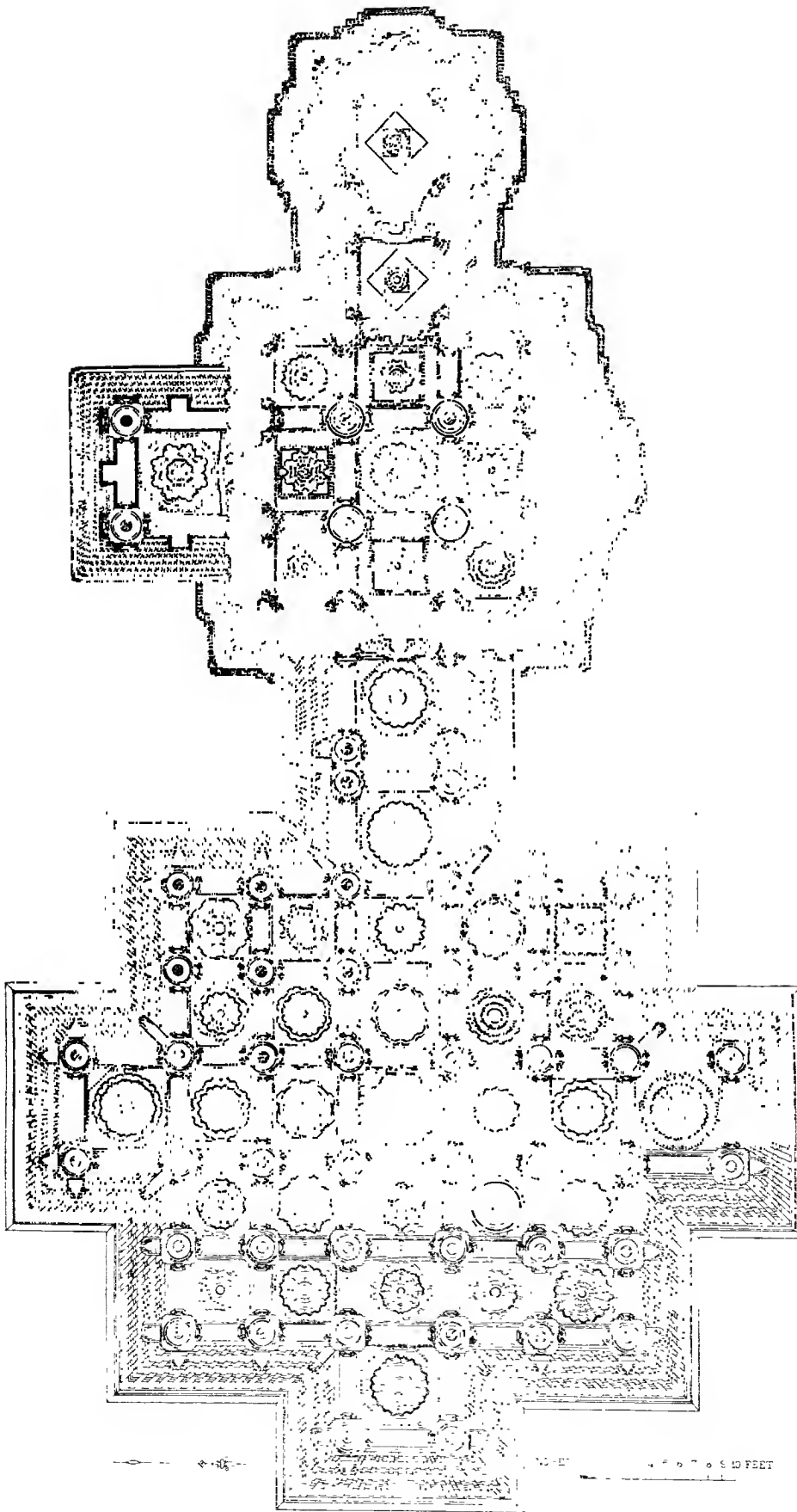
1. Kaiṣa in durbar.
2. The labour of Dēvakī.

3. Vasudêva bows to a donkey, begging it not to reveal Kṛishṇa's birth.  
(Plate IV, 5.)
  4. Durgā escapes Kaiṁsa's slaughter.
  5. Vasudeva removes Kṛishṇa across the Yamunā.
  6. The Gôpas receive Kṛishṇa.
  7. Yaśôdâ takes charge of Kṛishṇa.
  8. Kṛishṇa is put into a cradle.
  9. Kṛishṇa slays Śakaṭâsura.
  10. Kṛishṇa slays Pûtanî.
  11. Kṛishṇa is scolded by his mother.
  12. Kṛishṇa slays the stark.
  13. Kṛishṇa slays the calf by throwing it at a tree.
  14. Kṛishṇa fights the cocks.
  15. Kṛishṇa uproots the twin trees.
  16. Kṛishṇa is scolded.
  17. Kṛishṇa loots butter.
  18. Kṛishṇa plunders vessels suspended from the roof.
  19. Kāḷīngamardana.
  20. Vēṇugôpâla.
  21. Gôvardhanadharâṇa.
  22. Kṛishṇa slays the bull.
  23. Kṛishṇa slays the horse.
  24. Akrûra takes out Kṛishṇa and Balarâma.
- About half a dozen panels are unworked.
- 25—26. Kṛishṇa slays Kaiṁsa—damaged.

*North Doorway :—*

### MAHÂBHÂRATA.

- 1—3. Kuntî and the Pâṇḍavas seek the protection of Bhîshma.
4. Bhîshma scolds the Kauravas.
5. The five Pâṇḍavas.
6. Bhîma fells the Kauravas from the tree perch.
7. Arjuna helps Drôṇa teach Drupada a lesson.
8. Virôchana deceives the Pâṇḍavas.
9. The house of lac is burnt.
10. Bhîma rescues the Pâṇḍavas.
11. Bhîma slays Hidimba.
12. Bhîma slays Bakâsura.
13. Drupada obtains Dhṛishtadyumna and Draupadî from the fire.



AMRITĒŚVARA TEMPLE  
AMRITAPUR-TARIKERE TALUK  
PLAN LOOKING UP





- 14—15. Arjuna shoots the fish and wins Draupadī.
- 16—17. The Pāṇḍavas defeat and drive off hostile princes.
18. Arjuna, supported by Kṛishṇa, grants Agni's request.
- 19—20. Arjuna burns the Khāṇḍava forest.
21. Arjuna and Kṛishṇa defeat Indra.
- 22—24. Yudhishṭhira performs Râjasûya under Vyâsa's guidance.
- 25—26. Kṛishṇa slays Śiśupâla.
27. The Pāṇḍavas and Kṛishṇa at dice.
28. Duśśâsana undresses Draupadī. (Plate IV, 6.)
29. The Pāṇḍavas, while leaving for the forest, are attacked by a demon (?)
30. Arjuna performs penance on the Indrakîla hill.
- 31—33. Arjuna fights for the boar and defeats Śiva.
34. Śiva bestows Pâśupata arrow on Arjuna.

The tower of the main temple is a soap-stone structure with seven rows of indented square-shaped kîrtimukhas rising one above the other in the west, south and north. In each one of these is usually seated one of the 18 Rudras. The stone kalâśa on the west has disappeared and has been replaced by a metal kalâśa. The tower has its usual projection over the sukhânâsi and this projection is supported by beautiful figures of Brahma and Vishṇu on its sides and bears on its top the characteristic group of Saḷa fighting the lion; and on its front face is a large kîrtimukha with Śiva as Gajâsuramardana in its centre—a beautiful image of Śiva dancing on the elephant-demon, ten of its 16 arms being broken. Near him are Nândi, dancing Gaṇêśa, Kinnara and goblin, while to his right stands Brahma playing on his vîṇa and on his left Vishṇu accompanies on the flute. On the tôraṇa are the eight Dikpâlakas and the whole group is a fine piece of Hoysaḷa sculpture. In front of this group, the roof of the navaraṅga bulges up and is stated to have contained in this bulge a large room supported by 9 pillars.

The navaraṅga has in all 30 ceilings, each with a dome. (Plate V.) Each dome has its own peculiar design and some of the designs are rare forms, like those near the northwest angle. Since it is difficult to describe these by words, an attempt has been made to depict them in outline in the ceiling plan. Some of these remind us of some ceiling plans of the Châlukyan temples only rarely found in the Mysore State. The central ceiling, however, has rows of carved figures, the lower one containing dancing Gaṇêśa, Śiva, Kumâra, Vêṇugôpâla, Brahma, etc., and the upper one, the 8 Dikpâlas and attendants.

The walls of the temple are decorated with vertical scroll bands of beautiful and varied designs. (Plate III, 3.)

The southern and eastern porches of the original temple are also similarly designed and have nothing remarkable about them. But the north wall has no porch on that side. It shows that the southern porch was intended for communication with the Dêvi's shrine in the right courtyard.

### NARASIMHARAJAPURA.

About one mile to the south-west of Narasimharâjapura is a group of Jain buildings constructed almost entirely of wood and earth.

**Basti Buildings.** One of them contains an image of Chandraprabha, 2½ feet high, which even now bears marks of having been in water for a long time. It is said to have been near Tadasa, 4 miles away, in the Bhadrâ river and brought here for worship. It is of white marble, has a knot in the centre of the chest and is in the yôgamudrâ.

**Image of Chandraprabha.** It is a fine image and gives the idea that the seated figure is a boy of about eight years. There is the Moon on the pedestal, symbolic of Chandraprabha. (For other details see M. A. R. 1916).

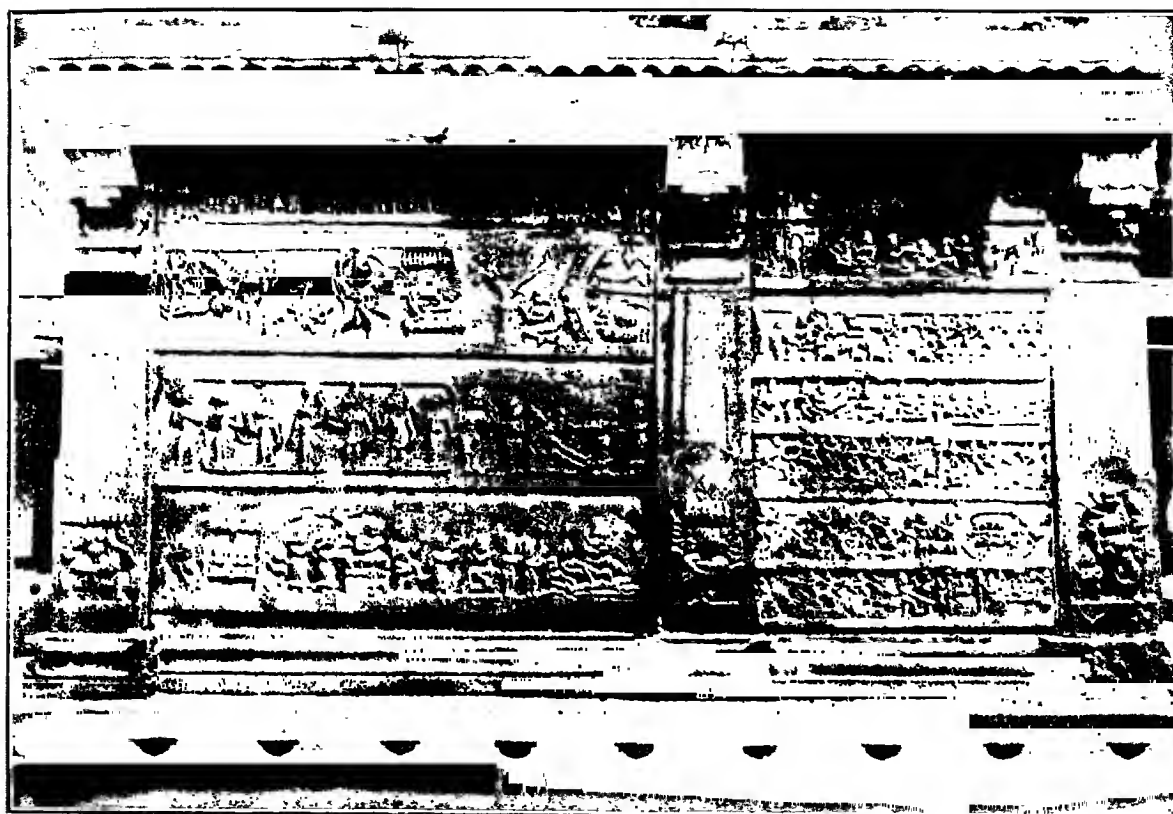
The temple of Jvâlâmâlîni is also a structure of about the 18th century.

**Jvalamalini Temple.** The goddess (Plate VI, 3) is seated in the sukhâsana posture and holds in her eight hands dâna, double arrow, chakra, trîśûla, pâśa, flag, bowlet, and kalaśa. The image appears to be of the Vijayanagar period, with its thick breast band and rough drapery. It is moderately good and a rare icon. On the brass facing of the pedestal, there is a three-line Kannaḍa inscription. The goddess has a buffalo pedestal and thus peculiarly combines the characteristics of a number of goddesses.

**Santinatha Basti.** Śântinâtha is a fine figure, about three feet high, of dark stone and is of the 14th century with an inscription on one side. Most of the tile-roofing of 150 years ago has been done with tiles similar to those found at Chandravalli (Chitaldrug). The old compound walls are of laterite bricks.

### JAMBITIGE AGRAHARA.

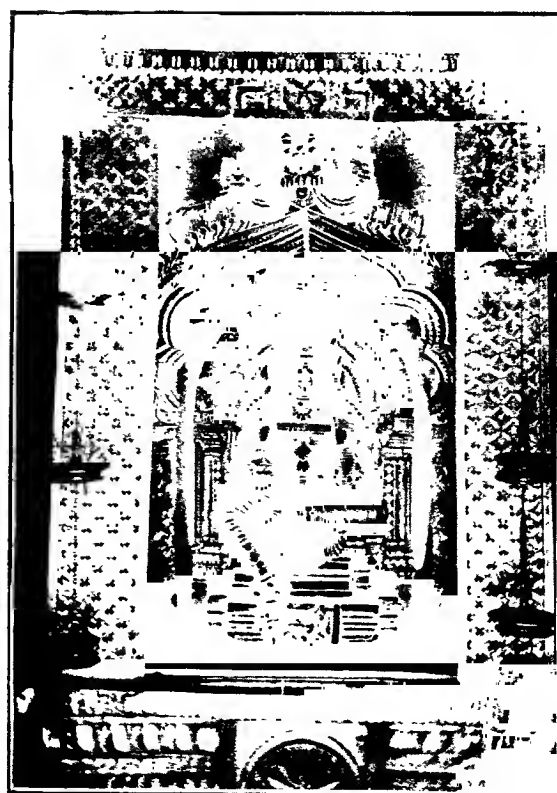
This is an agrahâra by the side of the Tungâ river, about one mile from Hariharapura on the Koppa road. It has about fifteen Brahman houses, ten of which form an enclosed wood and tile 'vaṭhâra.' In the centre of the courtyard thus formed stands a small Dravidian temple of granite (20' × 10' × ht. 27') dedicated to Nîla-kaṇṭhêśvara (Plate VI, 2). A long Kannaḍa inscription on the stone basement records that the temple was built in 1733 A. D.



1. NILAKANTESVARA TEMPLE AT JAMBITTIGE: SOUTH WALL (p. 13).



2. NILAKANTESVARA TEMPLE AT JAMBITTIGE:  
SOUTH-EAST VIEW (p. 12).



3. BASTI AT NARASIMHARAJAPURA:  
JVALAMALINI (p. 12).



The temple has a garbhagriha, a sukhanâsi and a maṇṭapa of two Dravidian pillars. In the garbhagriha (6' × 6') which is quite plain, there is a granite pedestal, 2½' high. On the latter stands a small lînga of black stone, 7" high, which is old, though the temple itself is new. The sukhanâsi (6' × 4') has a bull. The inner walls and the outside of the temple are fully carved with reliefs. (See M. A. R. 1916.)

### Sculptures.

#### INNER WALLS.

*West.*—

Gaṇêśa on a rat in a vimâna which is placed on the back of an elephant; Durgâ on a maneless lion with abhaya, chakra, śaṅkha and dâna. Above, the story of Vâlmiki in a frieze.

*North.*—

Brahma; Chandra in a maṇḍala, with ten hands holding akshamâlâ and pustaka in two hands and kumbhas in the other eight, being driven in a chariot drawn by ten horses: Sûrya-Nârâyana with gadâ, chakra, śaṅkha and padma, being similarly driven in a chariot of seven horses; Bhûmaṇḍala with Âdisêsha—the eight gajas and Mêru-parvata are one above the other.

*South.*—

Mahêśvara in chariot, with his ten hands thus disposed: abhaya, ḍamaruga, triśûla, chakra, śaṅkha, padma, gadâ, pâśa, sarpa and dâna; Vêṇugôpâla below.

#### OUTER WALLS.

*East.*—

The eight Dikpâlas: Agni is absent and the north-east is blank; the ten avatâras including a Jina-like standing Buddha and Kali, confused for Kalki and showing Kali allowing his wife to ride while his mother carries burden behind. On the jambs in front of the Dvârapâlas, the attendant female figures are Ahalyâ and Târâ.

*South.*—

West square: From 'Śeshaśâyi' to 'Suṇḍarakâṇḍa Râmâyana'; East square: 'Mahâbhârata' from 'Virâṭa-parva' to the end (Plate VI, 1).

*West.*—

'Râmâyana' from 'Sîtâ-kalyâṇa' to the death of Râvana.

*North.*—

West square: 'Bhâgavata' from 'Śêsha-śâyana' to the death of Kaiṣa; 'Bhârata': birth of the Pâṇḍavas.

The Brahmans of the place belong to the Kandâvâra community and are the disciples of 'Bâle-Kuduru maṭha' of South Canara and not of Śrîngêri.

## HARIHARAPURA.

The Svâmi of the Śrī-Maṭha has been away touring for the last seven years. His name is Śrī Svayamprakāśa Śrī Rāmānanda Sarasvatī Svâmi.

The Narasiṃha temple is very modern and of stone and has a metallic image of Narasiṃha. But the Śārada temple has a Śrī-chakra yantra said to have been drawn by Śaṅkara. On this a metal Śārada is now kept and worshipped. The site is only a few yards from the river Tungā which flows north-west.

The Mādhavêśvara temple has two inscriptions (read in 1913). Between the modern images of Gaṇapati and Venkaṭaramaṇa of the 18th century, is a līṅga, 2" in diam. and 4" high, on a pedestal, 10" high.

## SRINGERI.

Hale-Śrīṅgēri is a village two furlongs to the west of Śrīṅgēri with about one Brahman and twenty other houses. It has a small mud shrine, housing the old Vidyāśaṅkara līṅga which is about six feet high. (Plate VII, 2.) On a 'pāṇibaṭṭu' or pedestal, 1½ feet high, is a square pillar-like līṅga with images carved: on the east is the monk Vidyāśaṅkara (1½ feet high) in yōga-mudrā with a sanyāsi disciple on either side, while on the prabhāvaḷi above him is Lakshmi-Narasiṃha with Śrī and Bhū on right and left and Sūrya and Chandra, respectively beyond them: on the south face is Brahma, three-headed, seated with the eight Dīkṣālas on the prabhāvaḷi; on the west face is Viṣṇu with chinmudrā, chakra, śaṅkha and padma; and on the north face is Śiva with the attributes--abhaya, paraśu, ḍamaru and dāna. Above the pillar līṅga, for about a foot and a half from the top, is another complete līṅga with pāṇibaṭṭu (?)

Vidyāranya-pura lies about a furlong southwards and has at present only 35 Brahman houses out of the 120 families originally living there. All the original donees are said to have been either 'Kammes' or 'Hoysala Karṇāṭakas' who sold away their houses to others subsequently. Vidyāranya also must have been a Karṇāṭaka. But Vidyāśaṅkara is said to have been a 'Choli' since some 'Cholis' have set up his image in the agrahāra. These people, too, have now left the place. The temples dedicated to Sadāśiva līṅga and Pārvatī are later and unimportant structures. The Ādiśaṅkara temple has a fine granite mūrti made by workmen from Madras fifteen years ago.

**Sadasiva and Parvati  
Temples.**



1. VIDYASANKARA TEMPLE AT SRINGERI. VIEW FROM SOUTH-EAST (p. 16).



2. VIDYASANKARA LINGA AT  
HALE-SRINGERI: FRONT VIEW  
(p. 14).



3. RISHYASRINGESVARA TEMPLE AT KIGGA. BULL (p. 16).





In the Lakshmî-Narasimha temple, the image of the deity, about  $2\frac{1}{2}$  feet high, is rudely executed; but it is said to have been installed, along with Sadâśiva lînga, by Vidyâranyasvâmi.

**Lakshminarasimha Temple.**

The small temple of Hariharêśvara situated on a high ground about a furlong to the west of the Vidyâśaṅkara temple, has only a garbhâṅkaṇa ( $5\frac{1}{2}' \times 5\frac{1}{2}'$ ) and a mukhamantapa ( $6' \times 6'$ ) both of which are built in the common-place modern Dravidian style. The granite image, however, of Harihara, which is about  $4\frac{1}{2}$  feet high, may be even dating from the 14th century, as it is said to have come down from the days of Vidyâśaṅkara and, in fact, as its longer lower limbs indicate. (The Nâgari inscription by its side has already been read.)

**Hariharesvara Temple.**

The Pârśvanâtha basti which lies in the centre of the town has a garbhagriha, a sukhanâsi, a circumambulatory passage (pradakṣiṇa) and a navaraṅga with pillars having octagonal shafts and square and wheel-shaped mouldings. The mukhamantapa in front does not seem to have originally belonged to the basti, but to have been brought over from elsewhere and set up here. The main temple ( $50' \times 30'$ ) which is probably earlier than 1400 A. D. has a peculiar sloping roof made of granite slabs. The image inside the garbhagriha is of black stone and about one foot high. In the navaraṅga are kept three images of Pârśvanâtha along with two inscription-stones which have illustrative panels. Of the latter, the larger one is of the 11th century A. D. and has been read by Mr. R. Narasimhachar. Its upper panel has a Jina seated in yôgâsana, while in the lower one is the figure of a mahârâja, also seated in yôgâsana. But the smaller inscription has not been read. Its two first lines are visible but the remaining three are worn out. Here are also two panels: on top Jina is seated between two female attendants; below, a yati teaches a râṇi who has her hands folded and is being fanned by her female attendant with a fly whisk.

**Parsvanatha Basti.**

On the north is the Mallikârjuna hill, about 100 feet high, which is climbed up by a fine flight of about 170 steps. A middle sized temple with two prâkârâs exists on the top of this hill. It has four inscriptions and appears to have been constructed about the same time as the Kigga temple, that is, probably, during the early Vijayanagar period (14th century). It has a garbhagriha ( $15' \times 15'$ ), a sukhanâsi ( $15' \times 7'$ ) and a navaraṅga ( $30' \times 30'$ ), all squarish or oblong. The garbhagriha has a lînga (4' high) called Mallikârjuna which is said to have been worshipped by Rishyaśṛiṅga in the 'Trêtâ-yuga.' Vibhândaka is also said to have been absorbed into it; hence the lînga has the second name 'Vibhândakalînga.' A third name for it is 'Malahani Karêśvara'. The sukhanâsi doorway is

**Mallikarjuna Hill and Temple.**

guarded by dvārapālas and chauri bearers, while at the end of the west wall of the navaraṅga are Gaṇapati on the south and Durgā (Mahishāsuramardīnī) on the north. The central ceiling of the navaraṅga has a well carved Bhuvanêśvari which is fine and neat for granite work. Both in the navaraṅga and the mukhamanṭapa the pillars, which are 16 sided and have 4 sided bases, are well ornamented with relievos of Ugranarasimha, Vīrabhadra, Āṇjanêya, Kāṭṭamardana, Durgā, Chandra, Chaṇḍikêśa (?), Śrī Râma, Lakshmī-Narasimha, Shanmukha, Vēṇugôpâla, dancing musician and a servant. The stone 'dīpastambha' containing the figure of Gaṇapati drawn by Narasimha Bhārati lies to the north of the temple front.

The Janārdana temple is a very old structure with its roof formed of slabs slopingly placed lengthwise but not breadthwise as in the Jain temple. The large granite manṭapa on the right bank of the river has a finely polished black stone (made recently by Chidambaram workmen), a līṅga, a brīṇḍāvana of the late svāmi and his statue.

#### Janardana Temple.

### VIDYĀŚĀṆKARA TEMPLE.

(Reserved for a detailed study later on)

(Plate VII, 1).

### KIGGA.

This is about 6 miles to the west of Śṛīṅgēri by road. The Rishyaśṛīṅgêśvara temple at this place has two prākārās, the inner one of which has near its door two stones containing five inscriptions (E. C. VI Koppa 37). In the south-west corner of the same prākāra and in front of a modern substitute for the old Mallikārjuna līṅga is a Basava or bull brought from an old temple situated about 20 yards east of the big temple (plate VII, 3). This bull which has no ornaments is most natural looking and probably dates from the Pallava times. It is of very great sculptural value, since it is highly realistic and has little of the conventionalised work.

#### Rishyasringesvara Temple.

The temple has a garbhagriha (about 12' × 12') a sukhānāsi (10' × 8') and a pradakṣhīṇa. On either side of the garbhagriha doorway is a small shrine, the one on the right containing a two-handed Gaṇapati and that on the left, Mahishāsura-mardīnī. The līṅga which is 5' high, tall and pillar-like (4' in height) has three small projections—one on top like a horn, another to its left like a lady (consort Śāntā) and a third in front representing Nāṇḍi.

Both the garbhagriha and the sukhānāsi are plain. The pillars in the navaraṅga (30' × 30') have octagonal shafts with square mouldings below and round

ones above ; while on the panels of these mouldings are, in low relief, the following figures which are of early Vijayanagar workmanship :—

Kālingamardana ; haṁsa couple ; Ugra-Narasimha ; a dēvī (Gaṅgā?) standing on makara ; a dancing hermit with musical instruments ; Gôpī and Kṛishṇa ; Râma, Lakshmaṇa and Sītâ ; Garuḍa ; two snakes forming an ornamental square ; Kinnarī with one head and two bodies ; ornamental padma ; makara with floral ornamentation ; three haṁsas forming a chakra ; ornamental vṛiksha ; padma ; lady with mirror ; makara ; Gaṇapati ; ornamental designs ; Hanumân ; haṁsa ; lady dressing her hair ; horseman ; elephant ; three acrobats revolving in a wheel, holding alternate hands and legs ; and lady looking into mirror.

The mukhamantapa has six pillars, four of which have ornamented octagonal shafts and wheel top.

The whole temple is of granite. Round the mantapa is a stone bench. The two front pillars of the mantapa are Dravidian with man-ridden lions rearing upon elephants.

Opposite to the temple is a Nandī mantapa with a bull. The two pillars forming the inner porch of the temple are very old and one of them has an ancient Châlukyan inscription. These pillars might have been brought from some ruined temple

#### **Nandi Mantapa.**

and used here.

### **NARASIMHA PARVATA.**

This is climbed up by a hill pathway, three miles long, from Kigga. Half way up, to the west of the path, there is said to have been a

#### **Kala Bhairava Stone Image.**

naked Kâla Bhairava image of dark granite, which was entombed by a landslide. Near the top, just to the east, is a plain having in its eastern part a water tank

(25' × 10') in which the rivers Nandīnī, Naḷinī and Sītâ are said to take their origin. Right on the top of the hill, about 15' south-east of the boundary line and between two boundary marks,

#### **The Rivers.**

is a natural boulder, 6' high, in the upper part of which are several natural and very faint depressions which, putting together, may be imagined to represent the god Ugra Narasimha, about 3' in height, tearing Hiranya-kaṣipu to pieces. A few small modern stone Gaṇēśas are

#### **Ugra Narasimha.**

kept near it by the worshippers. The late Svâmi Narasimha Bhârati of the Śrīṅgêri maṭha used to spend the Chitra month of every year here. On a boulder to the right are two sets of foot prints said to be the genuine and forged ones of Rishyaśṛiṅga muni who was ordered by

the god to go to Kigga for 'tapas'. (By the side of these foot prints is a modern Kannada inscription). About 3' to the front of Narasimha is a rude stone, 2½' long and 1' high, said to be worshipped with butter as a tiger. About 20 yards to the south of the god are two small boulders pointed out as 'Sarpa' and 'Garuḍa'; and 20 yards to the south-west is a triangular stone, 3' by 3', called Vana-Durgî. A furlong to the north-west is a rock on which Nāṇḍi's feet and chain are seen. There is said to be a Durgā temple half a mile lower down on the west.

**Foot Prints of  
Rishyasringa.**

Narasimha is said to have been pleased with this spot and its peaceful atmosphere and ascetics. He shed tears of joy from which sprang the two rivers Nāṇḍini and Nāṇiṇi. The river Sītā which goes to South Canara is said to have originated from the overturned 'Kamaṇḍalu' of Bhārgava. The devotees are in the habit of building small temples for merit.

**Tradition.**

About three miles to the south is a large hilly table-land which is pointed out as Manipura, the capital of Babhruvāhana. This fact is interesting, since another place of the same name close to Chāmarājanagar in the Mysore District has the same tradition. The site has to be studied detail.

**Manipura.**

## KALASA.

The Bindumādhava and the very small Durgā temples at Kaḷasa are both unimportant modern structures.

The Kaḷasēśvara temple stands on a hillock to the east of the town and faces east. The outer prākāra is modern and is, except in front where it is of stone, of wood and tiles. The main building is definitely of the Nāyak period. It has a garbhagriha with a liṅga (9") slanting towards the north. The navaraṅga, which has doors both to the north and south, has 16 sided wheel-topped granite pillars of the Nāyak days. The mukhamantapa is supported by four plain pillars inside and two lion pillars of Dravidian type in front.

The Dēvi temple is also of the Nāyak days. The only things of interest here are the two female lion riders who guard the front door.


The main temple has a pyramidal stone 'śikhara' with a metal kalaśa and may belong, more probably, to the 16th than to the 13th century. It is like most malnāḍ stone temples (Kigga temple for instance) but of inferior workmanship.

The oldest sculptured piece in the neighbourhood is the Kshētrapati slab which is of soap-stone and has a row of animals running around it. It is about 2' in diameter and has the seven horses in front and makaras on the 'sōmasūtra'.

Near the steps and main gate is a regarant lion, about 2' long, of soap-stone, which appears to be a Hoysala work. The only inference to be drawn thus is that formerly stood here a Hoysala temple.

Mr. Venkatadasappa of the place showed about 120 coins of which the following are noteworthy. (Impressions and wax moulds were taken as he would not sell them):—

**Coins.**

1. A Gajapati varāha of gold with Kan. ins.  in Chālukya characters, clearly visible.

2. A gold coin of Ghiyāsuddin Tughlak.

3. A gold varāha of Veṅkaṭapatirāya.

Obv: Veṅkaṭêśa

Rev: Leg. 'Śrī Veṅkaṭêśvarāya namaḥ'.

### **BALLALARAYANA DURGA.**

Ballâlarāyana Durga is a stronghold which commands the Kotigehar pass leading from the Kadur District to South Canara. A pathway leads up this hill from Hulikân estate. Half way up we come across a gateway which is protected by a breast-work rampart and supported by two low bastions, round in shape, and having holes for musket and cannon. The walls are made of blocks of softish dark slate built in the cyclopean way without mortar. No doorframe is to be found here. Further up the hill towards the trigonometrical point is a stronger gate similar in construction, but with the gate frame of dark trap stone, about 1 foot thick, having ornamental designs of creepers and parrots. Next to the walls, in the corner between them and the frame, are found the sculptured heads of an elephant on the north and of a horse on the south. Round bastions of about the 17th century A. D. protect the gate at a distance. The wall is about 15' high and 12' thick. Above are the battlements. There are holes to indicate the position of the doors behind which a wooden beam must have been used as a belt. The wall has corresponding holes. Inside are the roofless stone walls of two guard-houses.

On the top of the hill, at the west end, is the citadel, the middle portion of which serves as the modern trigonometrical station. A precipice supported by batteries and walls guards it on the way up the hill on the west. A round battery towards

the north has cannon mouths overlooking the only way up the hill and the modern Hulikân estate. The view to the north, overlooking the valley full of trees, is beautiful. From the citadel towards the west and south we get a view of South Canara. Both inside the citadel and outside it are the stone walls, sometimes 5½'

high, of buildings, now ruined and roofless. The citadel which is about 80 yards long north to south and 50 broad east to west, is oblong in shape with its gate to the north and its corners being protected by round bastions provided with a parapet wall and cannon mouths and musket holes. The walls of the citadel are about 10' high and have also parapets with musket holes only.

To the east of the citadel on a lower level is a large plateau enclosed by low hills in the middle of which are two tanks. Nearby are the ruined walls of stone buildings one of which, at least, to judge by the large-sized rooms and halls, must have been the Palace.

Towards the second gate mentioned above are the old tombs and a part of the second fort wall. Its ramparts have ornamental tops after the fashion of the forts at Bijapur.

Three lines of fortifications including the citadel are definite and by the side of the pathway leading to the first gate is a musket-holed wall overlooking the valley to the east.

### BABA-BUDAN GIRI.

About two miles by a pathway to the north of the 'Dattâtrêya Pîṭha' is an extensive fortress, now ruined. In a large hollow between the hills is a very deep natural pool (80 yards by 50 yards) which is ever full of water on account of a spring which flows in from the east. A conical natural stone, now covered over with red earth, is called 'Gālikere Keñcha' and worshipped by people from far and wide. Its priest is now a Śrīvaishṇava dāsaiya (a Kuruba) of 'hālu-mata'. Bloody offerings are made to this god Keñcha. Two lines of fortifications are to be seen enclosing the ridge to the south of the Gālikere hill. The eastern ramparts are natural precipices. The hill near Gālikere is 5707 feet high and has precipices on the east overlooking a wide stretch of country including Sakkarepaṭṇa and Madak-kere.

The survey point is now marked by a trap stone pillar which, originally, was perhaps a jamb of the fort gate.

The 'Dattâtrêya Pîṭha' is a large cave, about  $50' \times 15' \times 4\frac{1}{2}'$ , divided into two compartments by a stone wall having a door-frame ( $3\frac{1}{2}' \times 2\frac{1}{2}'$ ) of evidently Hindu workmanship. At the back of the inner chamber is another frame of the same size leading to a narrow cave into which Dattâtrêya is said to have disappeared. None is allowed to enter it. There is a flat seat in front, facing west, below the low vault of the rock. It is  $3\frac{1}{2}'$  high only and pointed out as the 'Pîṭha' of Dattâtrêya. On the right side of this seat there is in the ground a stream through

which water flows during the rainy season. Near the north wall are the seats of the four 'śishyas' of Dattâtrêya, on each side of which is a kalâśa of earth crowned by one of metal. In the outer hall by the side of the north wall, are the tombs of these four disciples of Dattâtrêya: Malik Tujai, Malik Wazir, Malik Kabu and Malik Safir, who are all alleged to have been the sons of the Padshah of Turan. The door ( $4\frac{1}{2}' \times 2\frac{1}{2}'$ ) of the hall has a padma on the lintel. Opposite to these tombs to the south is a cave ( $2\frac{1}{2}' \times 2\frac{1}{2}'$ ) through which a tiger is said to visit the seat every Monday and Thursday. A similar cave opposite to it extends to the west. It is a little higher and, in some places, 6' deep. At the western end a deep pit has been formed by flowing water. Evidently there could be plentiful water supply here during many months in a year. Between these two caves is a corridor ( $15' \times 10' \times 8'$ ) of stone with distinct traces of Hindu workmanship. In front of one of the caves is a porch of stone. To the west of the caves lie a large number of soap-stone beams which must have belonged to a temple.

The open yard in front has a raised 'gaddige' near which is a Persian inscription. In the outer yard within the compound are Moslem tombs some of which have inscriptions in Persian.

The Svâmi Qualandar stated that the Dattâtrêya Pîṭha was well known in the times of Ballâla and that Bâbâ Buḍan was already there at that time. Subsequently when Malik Kafur invaded the south the gurus of the present svâmi are said to have come from Bijapur about 600 years ago. Tippu in his grant has referred to the 20 villages given by the kings of Ânegondi, which he restored. Malik Kafur's sannad (and Humayun's also) is in the custody of Khaji Syed Mohammed Shah Khadri of Dod Medur, two miles from Belur. The buildings near the 'Pîṭha' are said to have been built by Chennammâjî of Nagar.

Three miles to the east of the Pîṭha, near the eastern precipice, is a small waterfall, about 50' in height. A short distance from it are two caves pointed out as being associated with Atri's penance.

#### **Atri's Retreat for Penance.**

### **HIREMAGALUR.**

At Hirêmagalûr the inscription in the Kôḍanḍa Rama temple, has a doubtful date, the first two digits being now effaced. But the inscription on the floor bears the date 801 which is equivalent to A.D. 879. The temple has a garbhagriha, a sukhanâsi and a navaraṅga; the first two completely and the last, only in respect of the rounded lathe-turned cylinder-like pillars, being Hoysala. The walls of the navaraṅga and the open mukhamanṭapa are all later structures of the Dravidian type and have nothing either ornamental or, in other respects, remarkable about them. The garbhagriha has a shallow



padma ceiling under which are three icons of Sîtâ, Râma and Lakshmaṇa, the latter two holding bows in their left, and arrows in their right, hands. The images together with the Hanumân pedestal are 6' high, while, of the icons, that of Râma measures only 4½' in height. All the images stand on a single pedestal and have no prabhâvaḷi. But they are good examples of Hoysaḷa sculpture. The garbhagriha doorway is a partly worked Hoysaḷa specimen. The ornamental work on it as also on the pilasters, belonging to the star-shaped kind, may be noticed. The pillars of the navaraṅga which are 8' high and 1' 10" in diameter are all lathe-turned; but their unfinished surfaces are left rough. The sukhanâsi has the old portion (7' 9" × 7' 9") opening into a later extension ((7' 9" × 5½'). The mukhamanṭapa (about 40' × 30') is of about the 17th century A.D. and has no sculptural work. The outer walls of the garbhagriha and sukhanâsi are of soap-stone and characteristically Hoysaḷa in execution.

The plan of the old portion of the temple is not stellar. No platform is now visible. The basement panels have no sculptural friezes. The main portion of the wall has two rows of images, each about 1½' high. But the figures are not very good and do not deserve very much attention except for iconography. The lower row has :—

*South Wall* :—Garuḍa; Vêṇugôpâla; Janârdana; kissing couple; Kâlîṅgamardana; Yôganarasimha; Gaṇêśa.

*West Wall* :—Lakshmînarâyaṇa with female attendants.

*North Wall* :—Seated Lakshmî; Kêśava and Garuḍa.

*Upper row* :—Kêśava; Gôvardhanadhâri; Hanumân; Lady with mirror;

Kêśava; standing Narasimha with śankha, padma, gadâ and chakra; Janârdana;

Kêśava; Hanumân, etc. Most of the images are half worked.

A modern compound wall has taken the place of the old prâkâra. At the south of the enclosure is a portion of the old prâkâra, with shrines containing the following :

1. *Dêśika* :—Rude image of the Nâyak period.

2. *Yôganarasimha* :—A fine soap-stone figure, 5' high, with his two front hands resting on his knees and his back hands holding chakra and śankha. The prabhâvaḷi, which is also fine, has the usual ten avatâras without Kṛishṇa. The god has on his right chest the kaustubha mark. There is the figure of Garuḍa on the pedestal.

3. *Sugrîva* :—A figure of the late Vijayanagar period, about 5' high (image only 4'), standing to front with hands folded, wearing crown and ornaments and with the tail lifted up behind. There is a Kannada inscription of about the 16th or 17th century A.D.

mentioning a certain Tâtiyappa, son of Îśvara Pant, as the donor of the image.

4. *Mâdhava*:—An image, nearly 5' high, on a pedestal, about 1½' high. It is, very probably, of the Gaṅga period having neither the crudeness of later work nor the fine ornamentation of the Hoysaḷa period. The attributes in its several hands are thus disposed: unworked padma looking like apûpa or mōdaka; chakra with edge to front; śaṅkha without handle; kaṭihasta (hand freely placed on thigh).

5. In the north cells of the prakâra there are four modern images of the Ālvârs: Periyālvâr, Râmânuja, Nammālvâr and Kûrattālvâr, and also one smaller image of Yôganarasimha of the Hoysaḷa period which comes from Madhurâkshêtra. In the front wall of the cell containing the last figure there is a Hoysaḷa round pillar.

The Îśvara temple is situated about 100 yards to the north of the Râmânuja temple. It is also an admixture of the old Hoysaḷa and modern Drâviḍa work. The lînga called Sîtala Mallikârjuna, which is about 1' high, the rounded pillars, about 10" in diameter, and the finely designed front doorway are all possibly of the Hoysaḷa period. The doorway has a novel design of creepers winding round and climbing up the rounded pilasters. In the navaraṅga are kept an old Vîrabhadra, a Mahishâsuramardinî of the Vijayanagar period, a nâga stone and one bull. The central ceiling of the navaraṅga has a modulated, well designed and panelled lotus.

In the small compound in front of the temple are kept an ancient bull and a Jade-muni (see Rep. 1916). The pillar in front of it on the other side of the road is about 7' high and pointed out as the 'Yûpastambha' of Janamêjaya'. On a square shaft, 4' high, is set upright a large dagger, about 3' high—all of stone.

Passing by a large pond we come to the Paraśu-Râma temple. Its navaraṅga appears to be of the late Vijayanagar period. The whole temple is of granite. The garbhagriha (8' × 8') has on a large pâṇi-baṭlu a sixteen-sided lînga, about 2½' high, on the upper part of which is a projection, to front, of about 9 inches ending in a square (8" × 8") and looking like a hammer or 'suttige'. This is called Paraśu-Râma and is expected to represent his axe. The ceiling has sculptured panels of the Gaṅga times with an inscription. The first panel shows two men cutting perhaps the body of a headless female at her waist. In the second panel are a cow milching a calf and a lînga under a vimâna. Near by lies a slab. A tiger and an anthropoid Gaṇḍabhêruṇḍa are also there side by side, the latter with sword in hand.

## SAKKAREPATNA.

This is situated in a fertile plain about 14 miles to the north-east of Chikmagalur on the Kadur road and surrounded by the Bāba-buḍan and other hills. Its population consists of Hoysaḷa Karnāṭaka Brahmans, Gaṅgaḍikār Vokkaligas, Kurubas, etc. The wells have a good supply of water and a channel also runs here from Ayyanakere. Tradition has it that the fort in the town was built by the Pāllegār Rukmāṅgada whose younger brother was Dharmāṅgada. There are two ruined lines of fortifications with gates to the east and west. An inner citadel which stands on a high ground has a tower on the top of which, even now, there is a large cannon of the old type, about 20' in length and 2' in diameter with 9" bore. East of the battery are the ruined walls of the old Palace. These walls have no mortar. The fort wall is made up of large blocks of stone into the interspaces of which smaller chips have been driven as in cyclopean masonry. Round the second fort wall, even now, there is a deep moat, though part of it is filled in.

The prākāra, the sukhāṇṣi, navaraṅga, mukhamāṇṭapa, etc., of the Śrī Raṅganātha temple are all granite structures of the Nāyaka days. The place is known as Ambarīsha Kshētra. The north cell has a deity, called Chaturbhuja Rāma, which is said to have been brought from the Śakuni-giri, a part of the neighbouring Bāba-Buḍans. The chief deity, Kēśava faces east and is in the west cell. It is an image of the Hoysaḷa type, about 5' high, holding padma, śaṅkha, chakra and gadā. It has a fine prabhāvali on which are the usual ten avatāras in the inner row and the 12 Rāsis in the outer. The garbhagṛiha is of the Hoysaḷa period. On a pillar in the sukhāṇṣi there is an inscription of about the 14th century. The north cell contains an image of Chaturbhuja Rāma which belongs to the Vijayanagar period. It holds chakra, bāṇa, dhanus and śaṅkha, while on the sides are Śrī-dēvī and Bhū-dēvī standing. But the bronze images are finer and are of Chaturbhuja Rāma, Navanīta-Kṛishṇa and the Bhāshyakār.

The garudagambha at the Śrī Raṅganātha temple has on its plate cover several inscriptions. of the 19th century A. D. mentioning its erection, certain repairs carried out, etc. There is also a Hoysaḷa inscription nearby on a vīragal in the square to the south east of the temple. It has a Jina figure on top with rows of seated Jinās below. In the basti 'hittalu' by the south wall is another vīragal of soap-stone with the Jina seated above and two worshippers seated on either side of a cross-legged table on which is some carved object bearing about 10 lines of Hoysaḷa

### Inscriptions.

characters. Some more stones containing inscriptions are also to be found in the neighbourhood.

In the next compound is a mound containing the ruins of a Jain temple, from out of which is now sticking out a fine soap-stone image of standing Pârśvanâtha, about 5' high, with the seven-hooded cobra and a fine makara tôraṇa prabhâvali behind.

**Parsvanatha Basti.**

The hands are broken, but the image deserves to be preserved.

The Virabhadra temple is close to the east fort-wall and used now as a private dwelling. In the garbhagriha is the image, about 5' high,

**Virabhadra Temple.**

which belongs to the Vijayanagar period. Two metal images of Îśvara and Virabhadra are also kept here. In a corner of the navaraṅga, which is constructed of wood and tiles are now stored two Basavas, two lîngas and a beautiful Hoysaḷa image, about 5' high, of Gaṇapati, in soap-stone, holding tusk piece, axe, śaṅkha and nectar vessel. Just outside the building is a fine Hoysaḷa image of Śâradâ with the two lower hands broken and the upper ones holding aṅkuśa and pâśa.

The other monuments in the village are the temples of Ballâlêśvara, Lakshmî,

Râmêśvara, Saṇṇakki Virabhadra and Sômêśvara. The

**Minor Monuments.**

Ballâlêśvara temple near the tank, four miles away, is said to be a Hoysaḷa structure with fine sculptures and coins.

The pillars, etc., of the Lakshmî temple in the same compound are of the times of Ballâḷa. But the image is ruder than those belonging to this period; perhaps it is a 14th century work. The unimportant Râmêśvara temple has two lîngas, Râmêśvara and Lakshmaṇêśvara, a recent Pârvatî image, a commonplace bull and a Gaṇapati. The last image is of the Hoysaḷa period. The Saṇṇakki Virabhadra shrine is, very probably, of the Hoysaḷa days. The pillars here are all of the rounded type common during the period. Fine sculptured friezes are also strewn about on the ground. To the west of the citadel, 'batêri', is a large pond which supplies fresh water. To its west is a maṇṭapa with round and star-shaped pillars of the Hoysaḷa period. Evidently these were brought from elsewhere and used here in later times. The Sômêśvara temple also has the pillars of the days of Hoysaḷa Ballâḷa. But the rest of the structure is modern. Near the west fort gate is a Hoysaḷa image of Gaṇapati. To the west of the town is a large soap-stone slab, measuring about 15'×15'×6". It is yet unbroken and said to be Ballâḷa's throne pedestal.

## BELUR.

A detailed re-study of the Kêśava temple has been made. The history of the temple and some portions from the detailed study of its sculptures are published below :—

## HISTORY OF THE KÊŚAVA TEMPLE.

The ruler in whose days the temple of Vijayanârâyana (Chennakêśava) was constructed was Vishṇuvardhana Ballāḷa who broke off from the **Vishṇuvardhana.** Chālukyan Empire. The great teacher Rāmānujâchārya sought refuge in the Ballāḷa country between the years 1096 and 1122 A. D. (?) and in the course of his sojourn converted Vishṇuvardhana to the Vaishṇava faith and inspired him with devotion to Viṣṇu. The king who was victorious in a campaign against the Chôḷa Viceroy of Talakâḍ, returned to his capital and built in commemoration of his victory a temple for Vijayanârâyana, the victorious Viṣṇu, in the year 1117 A. D. (Ep. Car. Vol. IV, Belur 58 and 71).

The temple built by him was entirely of soap-stone and consisted of a star-shaped garbhagriha with the sculptures of the gods on the outside and a row of small niches below. The niches on the south, west and north were slightly larger and perhaps similar to those of the Kappechennigarāya temple. These have now been covered over by later niches. In the sanctum was installed the beautiful image of Kêśava and on its pedestal was recorded the fact that Vishṇuvardhana got it set up and named it Vijayanârâyana.

In front of the garbhagriha doorway was a large sukhânâsi opening without any partition into the navaraṅga hall. Its sides and the western side of the navaraṅga both to the south and to the north of the sukhânâsi were covered by a large wall of soap-stone bearing sculptures on the outside and inscriptions on the inside. Of these latter the most important is Belur 58, mentioned already, which records the construction of the temple and the consecration of the image.

The navaraṅga pavilion was a comparatively large one with beautifully designed pillars and ceilings and was open on all sides except the west. It had three entrances, the spaces between which had raised stone benches supported on the outside by railings. Through the open spaces between the round pillars of this pavilion poured in a flood of daylight from the east, allowing the faithful to admire the beauty not only of the pillars and ceilings of the pavilion and of the beautifully carved garbhagriha doorway but also of the wonderful image of Vijayanârâyana which is now enshrouded in darkness.

The garbhagriha was surmounted by a suitable high tower of brick, mortar and wood, very probably star-shaped like the lower building itself. The whole temple was borne on a high platform having three stairways on the east, south and north, each supported by a *ratha* or tower on either side. In all, there were nine *rathas* around the platform. Thus situated, the structure must have had a beautiful and commanding appearance, built as it was on the top of the raised ground (Vêdaparvata?) and the whole tower being plated with copper sheets, gold-gilded.

While the king got this temple constructed, his chief queen Śāntalādēvī made her contribution in the Kappechennigarāya temple which was similar in form to the king's temple, though very much less elaborate. The only important difference in the plan was that to the south of the pavilion door was constructed a smaller shrine for the god Narasiṃha or Vēṇugôpāla, more probably the latter, which form of Viṣṇu, probably, appealed most to queen Śāntalādēvī. This image is now missing. Kappechennigarāya's image which is exactly like that of Kēśava in the main temple, though smaller in size, bears the name of Śāntalādēvī on the pedestal (Belur 60). The chief difference between the main god and Kappechennigarāya is that the tōraṇa of the former has the *vyūha* of the twelve forms of Viṣṇu.

Viṣṇuvardhana's inscriptions mention grants to a third deity, namely Lakshmī-Nārāyaṇa (E. C. V. Bl. 58 and 71). This deity is now missing from the temple. It is very probable that it was installed in the south cell of the Kappechennigarāya temple. When this image was lost, the present image of Vēṇugôpāla was probably set up in the place.

Viṣṇuvardhana's son, Narasiṃha I (1143—1173) is not stated, in the inscriptions, to have made any important changes in the temple. Possibly his attention was concentrated on completing the Hoysalēśvara temple at Halebīḍ. **Narasiṃha I.** However, he made two important grants for the maintenance of the temple and for the conduct of worship. But, if the Durbar scene on the north of the navaraṅga doorway is accepted as depicting Narasiṃha's Durbar, there would be some reason to think that he got some improvements made in the temple. Another series of constructions began in the days of his son, Ballāla II. That the Kēśava temple and its sculptured gods had become exceedingly popular is evident from an inscription of A. D. 1173 in which a private devotee made a grant of land for the worship of the Narasiṃha image sculptured on the outside wall, to the south-west of the main temple, known as Yēṇi-narasiṃha. A stone pillar bearing Garuḍas on the four sides was also set up for the god, and on it was engraved an inscription (Belur 25).

The work of Vīraballāla II is first seen in the construction in 1175 A. D. of a fine pond, about two hundred feet to the north-east of the temple, known as Vāsudēva-tīrtha. It was supported by an ornamental entrance and two corner towers (Belur 2). **Ballāla II.**

In 1180 A.D. Ballāla got a large low-roofed store house put up in the north-west corner of the temple (Belur 20). The work done by him by about 1200 A. D. is summed up in an inscription (Belur 72). He states that in addition to the pond and the kitchen (which is on the eastern side near the well) he got the rampart wall put up around. This had two entrances or mahādvāras, one opposite to the main temple and the other opposite to the Kappechennigarāya temple. The construction of a

pavilion is mentioned, and a notable one existing in the compound is the large pavilion right in front of the main temple known as Nāganāyakana maṇṭapa. The structure itself is generally too poor in execution to be a royal erection, and there are indications to show that it was built not earlier than the fourteenth century.

The changes made by Ballāla II in the main temple are also very important. There must have been a sense of insecurity which induced Ballāla to put up the rampart wall. For the same reason he covered the navaraṅga pavilion on all its open sides with stone slabs perforated so as to serve as pierced windows and supplied the three entrances on the east, south and north with stone doorways, provided with, very probably, massive wooden doors. On either side of each of these doorways was erected on the platform a supporting tower and on the south, west and north sides outside the garbhagriha large two-storied niches were erected covering the smaller original niches. A doorway was constructed separating the sukhāṇṣi from the navaraṅga and all this work connected with the main building was elaborately carved in soap-stone. Some of these additions contain the most elaborate sculptures of the temple. The Kappechennigarāya temple was also supplied with pierced windows.

An important building in the compound, namely, the temple of Viranārāyaṇa has beautiful sculptures whose workmanship is similar to that of the Kēdārēśvara temple at Halebīḍ, which was built by Vīra Ballāla II. For this reason and also since the adjective 'Vīra' may possibly contain a hint about the person who built the temple, it may be guessed that the Vīra Nārāyaṇa temple was consecrated by either Naraśiṃha I or Ballāla II, who both had the prefix 'Vīra'. There is no epigraphical evidence on the point.

The work of the later Ballālas does not appear to have been connected with building up any part of the temple except that in the days of Viraballāla III an officer, Sōmayya Daṇāyaka by name, got the central tower re-built with brick and wood (Belur 24). The Nāganāyakana maṇṭapa appears to have been constructed in the fifteenth century, the materials of ruined Śiva and Jain temples being utilised. A Nāganāyaka who was an officer under Sāḷuva Naraśiṃha of Vijayanagar is possibly the person whose name the pavilion bears.

When the Vijayanagar Emperors came to power their policy was conservation not merely of the old learning and culture but also of the  
**Vijayanagara Rulers.** ancient monuments of Southern India. Naturally the beautiful Belur temple received their attention, and in 1381 A.D. Kampanṇa, an officer of Harihara II, set up four granite pillars (with capitals) to support the cracked roof stones in the sukhāṇṣi of the main temple. In 1387 A.D. another officer of the same emperor, Malagarasa, had the broken kalāśa restored with gold (probably gilded). But the most important work of the period was done in 1397 A.D. by Guṇḍa, a general of Harihara II, who re-built the seven-storied gōpura

in front of the main temple since it had been pulled down and burnt by Gaṅgasālār of Kalluburge. It must have been somewhere about this time during the great days of the Vijayanagara Empire that three important buildings were put up behind the main temple, the materials collected from ruined Hoysala buildings being freely used. The first is the Saumyanâyakî shrine which is definitely Dravidian in form and in the roof of whose navaraṅga is used a slab containing the second half of an old Hoysala Jain inscription dated 1136 A. D. (Belur 9 & 17). The second is the vâhana maṇṭapa, a large structure with numerous lathe-turned Hoysala pillars. One of these pillars contains an inscription dated 1192 A. D., showing that the pillars were brought from the Brahmêśvara temple at Bâṇavûr; but at its bottom is the signature "Śrî Virûpâksha," significant of the Vijayanagara Empire. The third and the most interesting of these buildings is the Âṇḍâl shrine to the north-west of the main temple. Its fine image and its construction are definitely of the Vijayanagar times, but its walls and even its basement are decorated with beautiful sculptures of high class Hoysala workmanship. Some of these, like the Tâṇḍavêśvara lintel, evidently belonged to a Śaiva temple. Very probably they came from the ruined temple of Viṣṇaviśvara (Belur 15) which appears to have been constructed by Viṣṇuvardhana (or by Narasiṃha I) probably, about two furlongs to the north-east of the Kêśava temple. It has almost completely disappeared now, being, in part, covered by the later fort wall. But the large number of carved stones and sculptures lying about and a stone which has been discovered intact unmistakably declare its disappeared glory.

Another piece of work done for this temple at about this period was the rebuilding of a good part of the navaraṅga of the Kappechennigarâya temple. Though the old materials were used mostly, yet the work of the Vijayanagar period is seen in the insertion of granite capitals between soap-stone beams and pillars and the use of broken soap-stone pillars as beams.

As already stated Nâganâyakana maṇṭapa was erected about this time with the materials of ruined Hoysala buildings.

Then followed a number of minor erections. Baichadaṇâyaka erected the large granite dîpastambha (lamp post) and the tall swing pavilion (vuyyâle maṇṭapa) borne on four pillars, in 1414 A. D. (Belur 14). Lakkaṇṇa (possibly a descendant of the famous Lakkaṇṇa minister of Dêvarâya II) erected the yâgaśâlâ near the south-east corner in 1484 A. D. Very probably he got the pavilion in the same row (now Âlvâr sannidhi) repaired, rebuilding the central span with long granite beams and inserting sculptured Hoysala pillars in the verandah. He was also probably the person who got the building immediately on the west of the pavilion erected, since on one of its pillars is recorded a large endowment made by him bearing the date corresponding to 1484 A. D. It is not known when exactly the Narasiṃha and Râma shrines in the same row were erected. But they are definitely of the



Vijaya-nagar period and possibly date from the 17th century. Two Hoysala dvārapālas who probably guarded the door of the Narasimha shrine in the Kappechennigarāya temple, now guard the door of this smaller Narasimha and on their pedestal is the name of a Vijayanagara lady with the signature 'Sri Virūpākshakka'.

The great Tuluva Emperors who, like Harihara II, claimed the deity as their family god helped the temple mainly with endowments. But Kṛṣṇadēvarāya got a teppa tank and a pavilion put up just to the east of the large tank, Viṣṇusamudra, to the south of the town. In 1566 Veṅkaṭādrināyaka, chief of Belur and a vassal of this dynasty, set up the small Garuḍa shrine in front of the Nāganāyakana maṇṭapa (Belur 7). The same person put up the small vuyyāle maṇṭapa for vasaṇtōtsava and possibly the small vasaṇta tank near it in 1580 A. D. Eight years later (1588) a rude shrine was built for the Raṅganātha image on the north-east stone window of the main temple (Belur 30). A similar shrine was constructed for the Narasimha image on the north-west wall somewhere about this time. Both these ugly structures were removed recently (1930) and Bijāpuri coins were recovered under the sill of this (Yēṇi) Narasimha shrine. The pavement of the sukhāṇṣi of the main shrine was also repaired at about this time since similar coins were picked up under the pavement slab just inside the sukhāṇṣi doorway. In 1626 two servants of Veṅkaṭādrināyaka, chief of Belur, erected a stone verandah (kaisāle) of twenty-six squares (aṅkaṇas) by the side of the north rampart wall and a stone cot, which is now in Nāganāyaka's pavilion, was presented by Honnajiṃammā, probably a Belur Princess, about the year 1672 (?) The cot was possibly connected with Sri Raṅga Rāya, the last Āraṇṇya emperor.

A small kalyāṇa maṇṭapa on the north side of the temple was built by a private man Śrīnivāsadaśa in 1709 and in 1717 under the Mysore rulers

#### **Mysore Kings.**

a maṇṭapa (probably the car pavilion) and a pond (now buried) were constructed (Belur 29). The tower of the main temple

was remade and surmounted with a fine kalaśa in 1736 by Veṅkaṭa, chief of Belur and a vassal of Kṛṣṇarāja II of Mysore; but the tower was damaged again very soon after, so that in 1774 when Hyder was ruling Mysore in the name of Chāmarāja III his officer Naṇṇajayya rebuilt it and put up the kalaśa. It was, probably, in the time of Kṛṣṇarāja II, *i.e.*, before the days of Hyder, that the present kalyāṇa maṇṭapa was erected just to the north of the dīpastambha. No inscriptional evidence is available to show when, and by whom, it was constructed, but traditionally it is attributed to the Mysore dynasty. Very probably it was erected about the year 1736 by Veṅkaṭa, chief of Belur, when Kṛṣṇarāja II was ruling Mysore. It was also during this later period, *i.e.*, in the 18th century, probably when the main tower was rebuilt, that the Kēśava temple was provided with a rudely worked heavy parapet wall of brick and mortar, part of which still mars the beauty of the south side of the temple. The tradition is that the Pāllegār of Coorg built it.

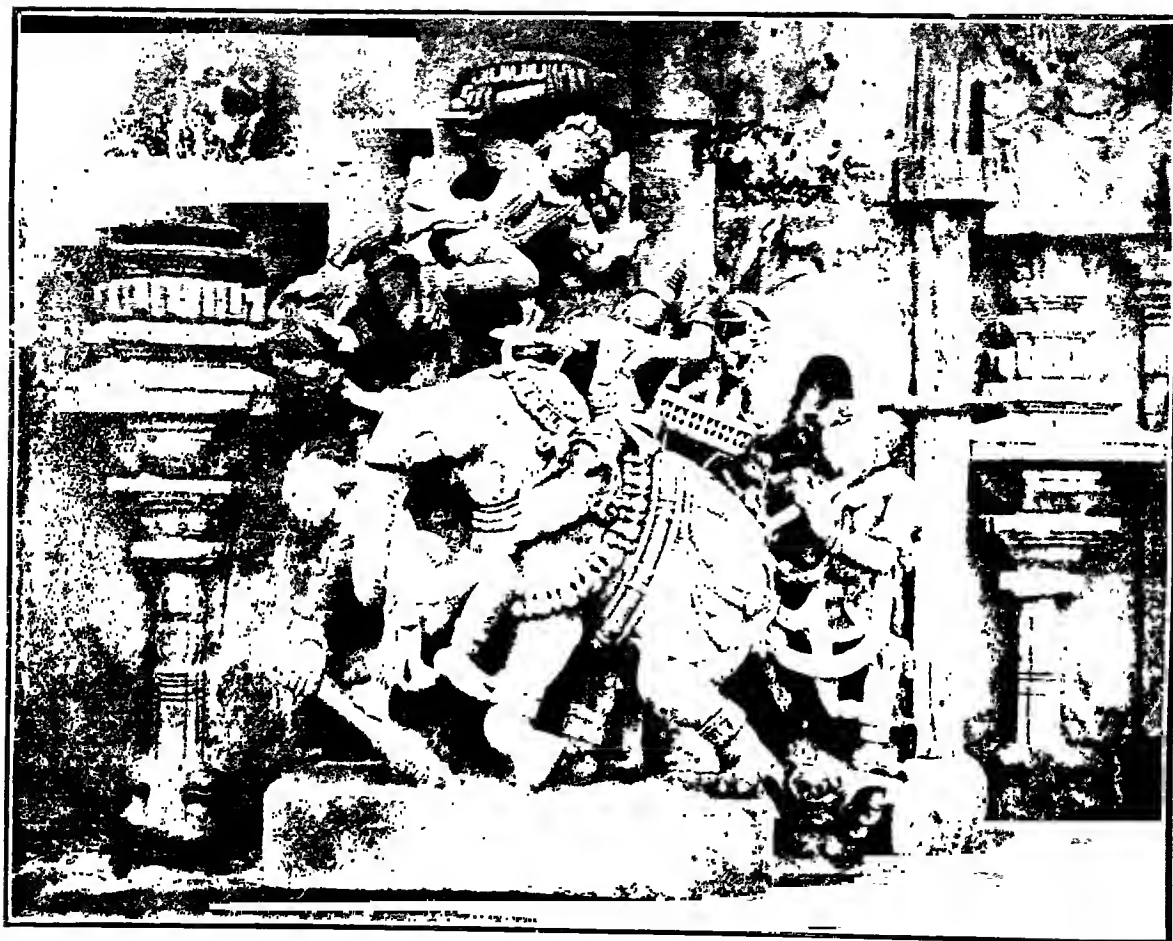




1. GADADHARA (p. 31).



2. TRIMURTI (p. 31).



3. VIRANARAYANA TEMPLE AT BELUR. BHIMA FIGHTS BHAGADATTA'S ELEPHANT (p. 31).

## KĒŚAVA TEMPLE: DETAILED STUDY OF SCULPTURES.

## INTRODUCTION.

The original temple constructed by Vishṇuvardhana shows an elegance of taste in the combination of sculpture with architecture. While sculptural work gets its due attention, the architectural purpose of the whole building is not lost sight of. Ornamentation cannot be pointed out as overloaded except perhaps in the front basement and railing. But the same remark cannot apply to the additions made by Ballāḷa. The sculptural work of his period is exceedingly fine and at the same time extremely elaborate and overloaded with details. The ornamental designer and sculptor were allowed to overlook the needs of architecture. The sculptures of the main temple can best be studied in groups under the following heads:—

- |   |   |
|---|---|
| I. Lower towers and platform.   | XIV. Row of larger bracket images.                |
| II. Towers and groups supporting the doorways.                                | XV. Row of smaller bracket images.                |
| III. The three large niches of the garbhagṛiha.                               | XVI. Top eaves with remains of the older parapet. |
| IV. Elephant frieze.  | XVII. The old vimāna tower.                       |
| V. Kīrtimukha frieze and small niches behind the temple.                      | XVIII. Lower turrets at the back of the temple.   |
| VI. Scroll frieze with inset images.  | XIX. Row of kīrtimukhas behind the temple.        |
| VII. Beaded pendant frieze.   | XX. Large wall images.                            |
| VIII. Row of Yakshas with intervening tōraṇa images.                          | XXI. Row of tōraṇas and turrets.                  |
| IX. Mōhini frieze.  | XXII. The five doorways.                          |
| X. Basement eaves with surmounting small images.                              | XXIII. Navaraṅga pillars.                         |
| XI. Row of turrets with intervening sculptural groups backed by double lions. | XXIV. Rāmāyaṇa frieze.                            |
| XII. Railings with sculptured panels.   | XXV. The central dome.                            |
| XIII. Pierced stone windows.  | XXVI. Other ceilings and beams.                   |
|   | XXVII. Sukhanāsi doorway.                         |
|   | XXVIII. Sukhanāsi and garbhagṛiha doorway.        |
|   | XXIX. Garbhagṛiha.                                |
|   | XXX. Chennakēśava image.                          |

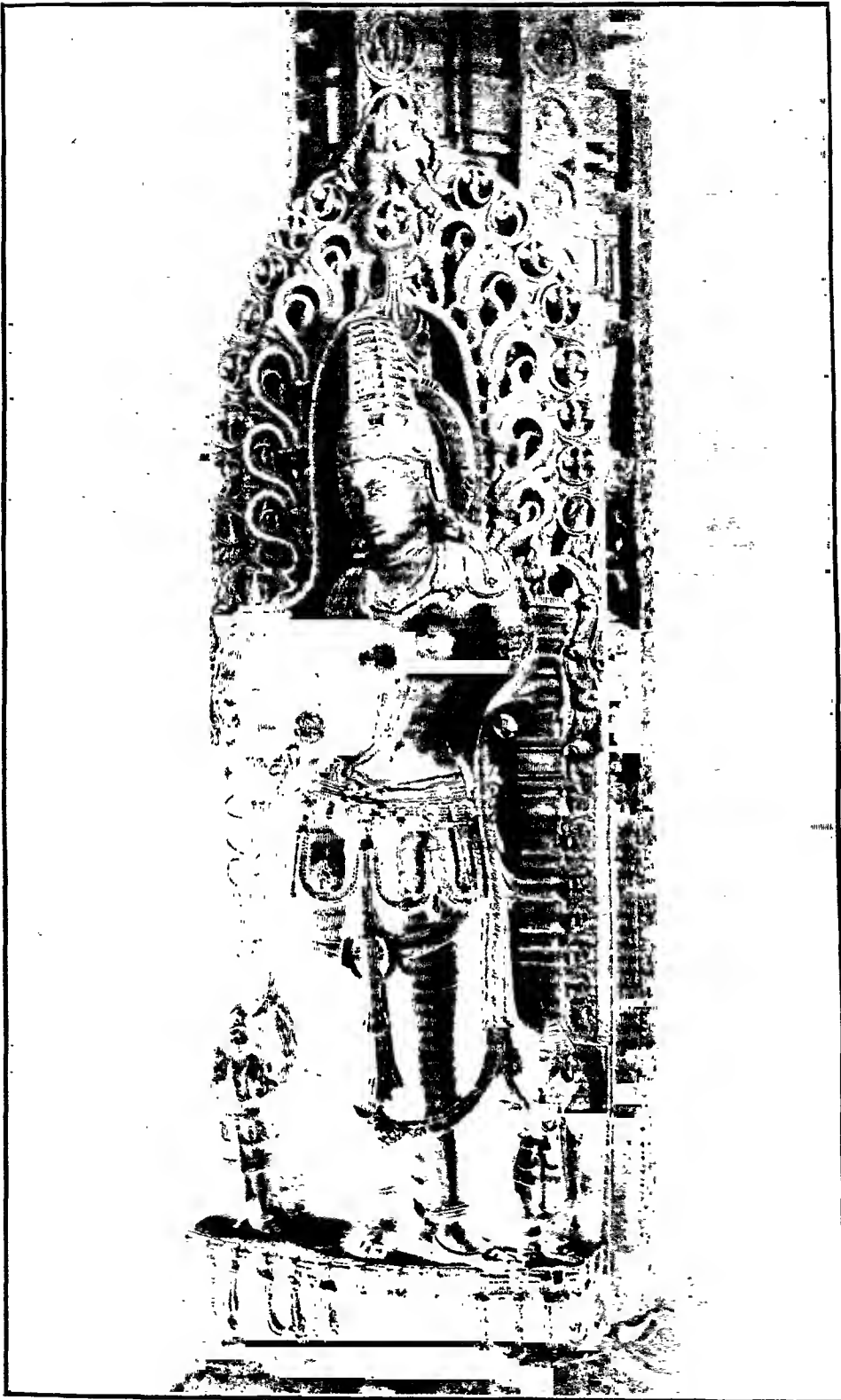
Of these the notes on Nos. XIV, XXV and XXX are now published. From among the figures studied under XX, two rare and interesting images, namely, those of Gadādhara and Trimūrti are illustrated (Plate VIII, 1 and 2). An interesting group from the wall of the Vīraṇārāyaṇa temple showing Bhīma fighting Bhagadatta's elephant is also published (Plate VIII, 3). It shows how the Hoysala sculptors depicted movement by carving the same figure in two or three positions. In the group, Bhīma is siezed in the elephant's trunk and then thrown up into the air. Of the pillars studied under XXIII, the Narasimha pillar is well

known. But another pillar which is no less beautiful is the Mōhinî pillar on which a short note is published below with an illustration (Plate IX). Two groups from the scroll frieze studied under VI are reproduced and they are: hunters carrying an antelope (Plate XII, 1 a) and a yōgi, probably Jain (Plate XII, 1 b).

#### XIV. ROW OF LARGER BRACKET IMAGES.

*General remarks.*—Next to the three original images of Kêśava the finest human figures sculptured in the temple are the bracket images. Four of these adorn the great round pillars which support the navaraṅga dome and 38 others are placed just below the top eaves around the navaraṅga on the outside (Plates X and XI). They are all of soap-stone, each about  $2\frac{1}{2}$  feet high, and made on a uniform plan. They are popularly called “Madanakai” images, the word being probably the Tamil form of ‘Madanikā’ or a lovely maid, and consist mostly of the images of beautiful young ladies either at toilet or at dance. They are full of *rasa* and *bhāva* and fill the locker on with the beauty of a young woman’s life. They are finely proportioned and fully ornamented and show the loveliness of a well developed young woman’s body without making any exhibition of sensuality or nakedness. The poses, faces and hands are highly expressive, while the figures are given the most graceful positions for standing or dancing. No doubt they are not perfect nature studies but are slightly idealised forms as must be the case with all true imaginative art. Perhaps the figures are sometimes slightly too large round the breasts and hips but the ideals of the Hoysala days appear to have differed from the conception of a beautiful feminine form according to modern western standards. It is not the slim boyish maid, feeling shy about her sex and wishing that it would have been better if she had been a boy, that the Indian artist loved to contemplate. He represented a mature woman with her feminine body fully developed, happy with her sex, its beauty and its functions.

It is remarkable that these sculptures and a large number of others in the friezes below illustrate damsels and poses of various kinds. A good number of suggestions could be collected from their study for the revival of South Indian dancing. The dances appear also to have some mythological significance. The male figures are those of drummers who keep time to the dancing ladies. A few of these are representations of Kâlî or Durgâ, while most of the figures appear to represent the dances of Mōhinî. Since Kêśava who was previously inhabiting a part of the Bâbâbuḍan Hills is stated in the local mythology to have incarnated as Mōhinî to slay Bhasmâsura who was inhabiting the neighbourhood of Belur, it is highly probable that the majority of dancing female figures are those of the various phases of Mōhinî’s dance rather than of secular dancers. Every one of them deserves detailed study. They are here described commencing from the south of the east doorway.



(CHANNAKESAVA TEMPLE AT BELUR: MOHINI (p. 42).



## SECTION 1.

1. **Beauty and the Mirror.**

A young lady after completing her toilet and being fully adorned admires her own beauty as reflected in a mirror which she holds up in her left hand (Plate X, 2). Her right hand is slightly bent up with the palms upward and the fingers slightly parted expressing the lady's amazement at the perfection of her own beauty. The right hand forefinger is slightly bent up as if it had just painted vermilion on the forehead. She stands to front most gracefully in the tribhaṅga pose with her beautiful face turned slightly to the left to look into the mirror. Her face is round with well formed nose, lips and chin, large and long eyes, long, thin pencilled eyebrows and a broadish smooth forehead. Her hair falls in spirals above her forehead while on top is a diadem with beautiful pearl pendants. Her long hair is well twisted and done up into a large wheel-like knot behind her head which makes it look like a halo. In the lobes of her ears she wears large round earrings set perhaps with pearls. Round her neck is a golden necklace studded with precious stones, while on her breast fall gracefully two long pearl garlands. She wears also a rather heavy band passing below her right arm like the yajñôpavīta and a thin jewelled band under her left arm. On her thighs she wears close fitting shorts secured by a muslin waist cloth the ends of which hang tastefully between her lower limbs. On her hips she wears a beautiful jewelled *mékhalā* or waist band, the tassels and hangings of which adorn her beautiful shape. On her upper limbs are armlets, bracelets and rings on each hand, while her feet are adorned with gingled hollow anklets and chains with pendants (*rūḷi* and *golasu*). Her second toes have two rings each and the whole is a pleasing figure of a tastefully ornamented beautiful young woman. On each side of her stands a small figure of a woman attendant, each with one hand lifted up in admiration. To her right stands a little boy with a bunch of fruits in his right hand and a pet monkey on his left hip. Behind the group is a *tôṛaṇa* of exquisitely carved filigree work showing the curls and circles formed by a creeper. The whole group and, particularly, the feeling of the central figure is one of the finest expressions of *śṛiṅgāra rasa* and this bracket image is perhaps one of the very best sculptures in the temple. The builders judged rightly when they gave it a place right above the main doorway where every devotee entering the temple could see it and admire.

2. **The Pet Parrot.**

A beautiful lady stands leisurely with her pet parrot perched on the back of her raised left hand and is teaching it to speak. Her broken right hand probably held a bunch of fruits, with which she feeds it and induces it to speak. She is looking at the bird affectionately and teaching, while the bird's slightly raised tail and wings show that it is making an effort to speak. The lady stands quite easy



with her weight poised on her right leg and her left leg crossed behind. To her right and left stand lady attendants with fruits and flowers and in the foreground is a boy with a mâtanga fruit in his left hand; and his right hand is raised up to call our attention to the bird. His head is also slightly raised in the attitude of looking at the bird. The sculptor has well succeeded in directing our attention to the speaking bird and the affectionate and admiring friends by whom he is surrounded. In other respects, such as ornamentation and setting in a latâ tōraṇa, this figure resembles No. 1.

## SECTION 2.

### 3. Vasanta.

A beautiful lady has finished her dinner and is standing waiting for her lover with betel leaves in her left hand and probably a syringe in her right. To her left, a man-servant is filling another syringe with vasanta or deep rose-coloured water. To her right, is another offering her a vessel for throwing larger quantities of the coloured water. She is in an active pose about to move to the left and is evidently just waiting for the appearance of her lover so that she might spirt with the syringe or the vessel the coloured water upon him. Sprinkling or spirting of the vasanta is significant with the Hindus of the expression of love and is generally resorted to on the occasions of marriage or the festival of Cupid known as the Hôli. The feeling of the piece is the active expression of the love of a lady who is about to meet her lover.

### 4. Beauty and the Parrot.

A beautiful lady stands easily at rest holding in her left hand betel leaves, while on her right forearm is climbing up her pet parrot. To her left is a woman attendant with a betel bag on her shoulder, while to her right, is another holding a fruit. The atmosphere is one of peace and affection and it is possible to imagine that the lady finds solace in the company of the parrot in the absence of her lover. Possibly the bird has repeated the affectionate words of the absent lover and the lady whose head is turned away from it is just looking on the situation. Her hair is done in a peculiar way which will be described in the case of the next figure.

The next pillar does not appear to have had any large bracket figure.

## SECTION 3.

### 5. Modesty and the Monkey.

A beautiful lady is molested by an admiring monkey who has pulled her dress off her body and is looking up at her grinning in solicitation. The lady whose shorts are also displaced has crossed her legs in modesty. With her left hand, she grips firmly her breasts while in her right, she has lifted up a flowery tree branch with which she would strike the monkey. To her left, stands a lady

CHANNAKESAVA TEMPLE AT BELUR: BRACKET FIGURES.



1. COIFFURE (p. 43).



2. BEAUTY AND THE MIRROR (p. 33).



attendant with flower and fruit. Her expressionless pose is out of place. The piece combines the spirit of modesty and beauty while the monkey's behaviour gives it a lively humour. On the pedestal is the signature of the sculptor. The hair of the lady is dressed in a long cylinder with a loop formed in the middle and ornamented with ketaki flowers.

#### 6. Huntress.

An athletic young lady of high rank is out for some sport with her bow lifted up in her left hand and her right drawn back behind her ear. She shoots an arrow at two birds perched on a tree far above her on the top of the tōraṇa. To her left, stands a woman attendant holding by the leash in her left hand the lady's pet deer and handing her up arrows in her right. The pose is very original and exposes in its fullness the beauty of a well developed athletic woman's body: the head poised well back, the arms free, the fully developed round breasts, the lionian waist and the finely proportioned thighs and calves are all exposed. The sculptor with commendable imagination has worked the pose. It is quite possible that the figure after all represents a mere dancing pose and not a real hunt. The sculptor's name appears on the pedestal.

### SECTION 4.

#### 7. Coiffure.

A lady is dressing her long hair which she holds in her left hand, while with the right she is leading out for the oil which a lady attendant holds on the right. The latter has a cup of oil in her right hand and strings of flowers in her left. Another woman attendant on the left is holding up a mirror for the lady's use. The piece brings out the spirit of the toilet and shows how ladies are at great pains at dressing their hair. The bunch of curls at the end of the hair is also shown. After being done thus the hair was looped up behind the head into the form seen on image No. 5. This image was made by Dāsōja of Baḷligraṃe who has signed his name on the pedestal.

#### 8. Drum Dance.

A lady is in a vigorous dancing pose with her arms lifted high near her head beating time with a curved stick on a ḍavaṇe. The latter is exactly like ḍamaruga but much larger and is very popular in temple music. Her arms, face and breast are facing us, while her supple waist is twisted so that she stands with her lower limbs facing to the right. Her weight is poised on her right leg while the left one is raised in active dance. The pose is one that is possible only for a practised athletic dancer and exhibits the strength and suppleness of a woman's delicate looking waist.

### 9. Durga.

There is no attempt in this image at *śṛiṅgāra rasa*, for the subject is goddess Durgā who is shown with only two hands. She wears a kirīṭa with a nimbus or halo behind the head, dangling loops (*lōlāku*) in the lobes of her ears and is, in other respects, dressed like any other lady. Her right hand holds forward a kapāla or a skull cap bowl and in her left is a skull-headed trident mace. That she is about to dance can be gathered from the fact that two men are actively drumming, one on each side of her. This piece is also the work of Dāsōja.

### SECTION 5.

#### 10. Davane Dance.

A lady dancing while playing on a *ḍavane*. She is facing and appears to be just commencing the dance. Her face wears a smile and on each side of her is a man drumming. This piece is the work of Mallanna whose name appears on the pedestal. The lower limbs in this and of number 17 are too short for the height.

#### 11. The Flute Player.

A boy is dancing and playing on a flute. He is ornamented almost like a woman dancer and his hair also is similarly done up. Another man stands to his left playing on a flute, while to his right is a lady with cymbals in her hands, evidently singing. The boy's form is athletic and well proportioned and he is beating time with his raised left toe. Very probably, he is demonstrating the flute dance of Śrī Kṛishṇa.

### SECTION 6.

#### 12. Song.

A lady musician has begun her song. In each of her hands is held a cymbal and her left toes are just raised in the act of beating the time. She stands easy in graceful *tribhaṅga* with her weight resting on her right leg while her left is free to keep time. Her beautiful mouth is just open indicating dignified and restrained singing. Even her fine teeth are just seen and her face is full of the absorbed interest of a musician. To her left stands a man accompanying her on a flute, while to her right are three men drumming, two with *mṛidaṅgas* and one with *ḍavane*. The spirit of the piece is one of absorbed interest in the divine art of music which appears to have held a place next only to dancing in Hoysala art. The image is signed by its author.

#### 13. Mohini Dance.

A lady finely dressed and ornamented is in the middle of a dance. Her right arm is raised above her head while the left is slightly bent with the palm turned upward near her waist. The left hand appears to indicate amazement and joy, while the right is perhaps the pose of *Mōhinī* while dancing with *Bhaśmāsura*.

The body is gracefully bent at the waist and the weight is borne by the slightly bent right leg, while the left is bent at the knee and lifted up with the toes raised. The result is a graceful composition showing the spirit of the dance. To her right stands a lady with cymbals in her hands singing in accompaniment and to her left is a drummer drumming with the right hand; his left hand is raised and he is dancing too. On the finely chiselled *latâ tôraṇa*, the sculptor has indulged in a bit of nature study. To the left of the dancer's head is a fruit on which sits a fly; an inch away is a common house lizard with its tail bent and its body drawn up, sneaking and crouching to spring on the innocent fly. The creatures are all of life size and correctly carved and give us a realistic by-study in an atmosphere of idealism.

#### SECTION 7.

##### 14. The Vina.

A lady holds a musical instrument in her left hand on which she has played a mode. She is now giving a dance. Her right hand is raised expressively, while her knees are slightly bent in a graceful exposition by dance of the mode she has played. To her right are two men drumming, one on the *mṛidaṅga* and the other on the *ḍavaṇe*, while to the left are two ladies singing in accompaniment, one of them keeping time with cymbals. The *Rudra-viṇâ* was the original *viṇâ* of all India before the heavier "*Sarasvatî*" *viṇâ*, which is to-day in use, was invented. The former was light, having only two gourds attached to a bamboo stick and could be wielded by the hand even of a dancer. The sculpture illustrates the combination of instrumental as well as vocal music in a dance of the Hoysaḷa days.

##### 15. The Curls.

The subject of the piece is very similar to No. 1. A lady is looking into a mirror; but, instead of being fully satisfied with her coiffure, she is just smoothening the hair on her forehead and adjusting the ringlets. She stands cross-legged and her balance does not appear to be correctly placed by the sculptor. The body is too inclined to the right to be stable but the figure is quite graceful and full of expression. To her right and left are two lady attendants offering her garlands, flowers and toilet articles.

#### SECTION 8.

##### 16. Lady Plucking Fruit.

A handsome lady stands facing, plucking a mango fruit from a tree with her right hand. Her left hand, which had been raised, is now broken at the elbow; even her attendants are now lost, only a pair of feet on each side remaining. They were probably women attendants standing, looking up and offering her fruits. It is probable that a parrot perched on the lady's left hand, to feed which she is plucking a fruit. The figure is very beautiful and finely proportioned; it is a pity that it is broken. The piece is the work of *Rûvâri Vibhaṇṇa* (?).

**17. The Huntress.**

This piece is very similar to No. 6 with slight differences. The face, the breast and the figure generally are more to the front and the lady wears a short petticoat of leaves instead of shorts.

The next pillar does not appear to have had a large bracket figure.

## SECTION 9.

**18. The Drummer.**

A man is dancing and drumming on a *ḍavane*, while two men accompany him on the *mṛidaṅga*. The man's beard is trim and short and his moustaches twirled up. He wears a cap on his head and ornaments like those of a lady on his body. Even his hair is dressed like that of the huntress. This is one of the three male figures among the bracket images.

North side—commencing from the North-west.

## SECTION 25.

**19. The Dance.**

The subject is very similar to that of No. 13. A lady is in the middle of a vigorous graceful dance. On each side of her is a drummer keeping time, one with the *mṛidaṅga* and another with the *ḍavane*. The lady's body is finely formed and proportioned.

## SECTION 26.

**20. Lady Singing.**

The subject is similar to No. 12. A lady stands to front with a cymbal in each hand, evidently singing. This is one of the very few images inserted in the inward corners.

**21. Lady Dancing.**

Keeping time with the left toes, she has started *abhinaya* with her left hand in the *svargahasta* pose; her right hand is broken. She is accompanied by two drummers as usual.

**22. Durga Dancing.**

The goddess who wears a diadem of skulls is dancing with a skull-headed trident-mace in her left hand; the right hand is broken. The subject is similar to No. 9. As usual, she is marking time with her left toes.

## SECTION 27.

**23. A Huntress in Triumph.**

A lady wearing a skirt of leaves and holding an ornamented bow in her left hand is dancing in joy to celebrate her success in hunting. Her right hand holds

CHANNAKESAVA TEMPLE AT BELUR: BRACKET FIGURES.



1. THE DANCE (p. 42).



2. BEAUTY AND THE SCORPION (p. 39).





an arrow partly broken, while her knees are slightly bent and her left toes raised. To her left, stands a lady companion on whose right shoulder is slung a bow ; from the latter the game, an antelope, is hanging. On her right is another lady companion resting on a bow and allowing a man-servant to remove a thorn from her left foot. Figure No. 6 shows the lady shooting birds. Here she is returning with her bag dancing with joy. This may be interpreted as Pārvatī hunting.

#### 24. Davane Dance.

A lady is dancing while playing on a *ḍavane* drum (which is lost with her left hand). She is accompanied by two drummers with *mṛidaṅgas*. A fine figure.

### SECTION 28.

#### 25. Mohini Dance.

The subject is similar to No. 13 but the figure is finely shaped and proportioned. The details are delicately carved and the whole is an extraordinary beautiful piece. The pose is graceful and attractive and the hands fully expressive. She is accompanied by a drummer with *mṛidaṅga*, a man with cymbals and another with a flute. The *ḍavane* man is missing.

For elegance and delicacy of carving this is one of the best bracket figures.

#### 26. Beauty and the Scorpion.

A lady, while dressing, feels that a scorpion is inside her garment and in her attempt to throw it out has untied her *sari*, a part of which she holds in her right hand (Plate XI, 2). The rest of it passes round her left thigh and is flying in a tassel behind her. In her left hand, she holds a string of flowers now broken and the scorpion is lying still on the pedestal. A lady attendant, on the right, holds *padma* and *phala* ; while the right hand of the one on the left, which was perhaps offering flowers, is broken. The sculptor has imagined the episode of the scorpion to get a chance of showing the full beauty of the feminine form, the broad bust with the fully developed breasts, the small waist, the low belly, the large and well rounded hips curving out from the waist, the smooth thighs and tapering lower limbs, which are all successfully shown. The Hindu ideal of a woman's form is clearly illustrated here. The idea of the scorpion is novel.

### SECTION 29.

#### 27. Abhinaya (Gesture).

A lady is giving an exhibition of the art of gesture. She stands facing, with her forearms lifted up expressing some emotion with the hands, the right palm turned upward and the left inward. It is not possible to interpret the sentiment since the fingers are all lost. To her left is a junior lady artiste following the sentiment with her own hand and at the same time dancing. She is definitely singing,

which possibly the major artiste also does. This is the work of the sculptor Chakanna.

### 28. Sarada.

A handsome lady stands with a book in her left hand—the right being in the chinmudrâ (?—thumb and fore-finger broken) or the attitude of exposition. She is reading from the book and explaining something. A lady with chāmara and phala stands on either side. Since the figure has only two arms, she is possibly Mōhini playing the part of Śārada.

### 29. The Fan Dance.

A lady has just started on a dance with a lāvaṇcha fan in the right hand and betel leaves in the left. Her left toes are raised to mark time, while a boy plays on a flute to the right and a lady with cymbals is singing on the left in accompaniment. The fan dance appears also on a number of smaller sculptures in the lower rows.

## SECTION 30.

### 30. The Nagavina Dance.

A lady is dancing while playing on a rod-like musical instrument. She is marking time, as usual, with the left toes, while a man is drumming to her right on the mṛdaṅga and another is fanning her and holding ready for her use, a cup full of drink. The instrument whose life size would be a length of about  $2\frac{1}{2}$  or 3 feet has a number of teeth on its lower end which emit different sounds when struck with a special stick. The former is probably of metal. Its head which is curved up is shaped like that of a parrot with the hood of a cobra. Both the rod and stick are ornamented with tassels. Perhaps a hollow tapering bronze rod would emit different sounds and serve the purpose of a musical instrument. It is surprising that this instrument which is seen on several sculptures in Belur has entirely disappeared from the Mysore State.

### 31. The Toilet.

A lady standing to front is holding a small club-shaped ring over her left shoulder perhaps considering for what use she should put it. On her right is a lady attendant offering a mirror and on her left, another offering a string of flowers. It is possible also that the ring has some significance since the face appears to be thoughtful. The hand with its separated fingers is shown in all its beauty. The sculptor is Mayanna.

## SECTION 31.

### 32. The Flute Dance.

A beautiful lady is in the favourite pose of Kṛishṇa's flute dance. She is pretending to play on a flute without having it actually in her hand. Her face and

body are three-quarters to the front, while her fingers are active as if playing on the flute. A monkey is admiring her from the right while an attendant on the left is offering her a flute. A very attractive pose. The sculptor is Mallianna.

### **33. The Damaruga Dance.**

A lady is dancing with a small damaruga drum in her left hand and a chiṭṭe tâla in her right, two drummers accompanying her on the mṛidaṅga. The pose is active and lifelike. The author is Mallanna.

### **34. Beauty and the Monkey.**

The subject is similar to No. 5, but the lady is not seriously undressed nor is her pose specially indicative of modesty. She is attempting to drive away with a tree-branch the monkey which has caught hold of the end of her garments. The attendant on the left holds a phala and padma and is expressionless. Though the sculptor is an expert with his form and chisel, the figure cannot count with No. 5 in artistic taste.

## **SECTION 32.**

### **35. Beauty and the Toe Ring.**

A handsome lady is standing on the right leg and getting a ring put on her left toe by a woman attendant. To balance herself, she is holding by the left hand a creeper branch hanging down from the tōraṇa. On her left, is a lady with chāmara showing that the chief figure is a princely personage. The group is finely conceived and successfully executed; it shows the graceful pose of a lady trying to balance herself on one leg.

### **36. The Drummer.**

A bearded man is dancing while playing on the ḍavane. He is in an active drumming pose but his right forearm is broken.

## **SECTION 33.**

### **37. The Song.**

The subject is similar to No. 12. A beautiful musician is giving a song keeping time with cymbals in her hands. Her mouth is slightly open showing a little of her teeth. She wears a lovely smile and we feel as if we hear her song. She is accompanied by two drummers, one with mṛidaṅga and the other with ḍavane, a man with flute and a junior songstress with cymbals. This is one of the best pieces among the bracket figures.

### **38. The Dance.**

A fine piece showing a lady dancing, keeping time with her slightly raised left foot. To her right are the usual two men with mṛidaṅga and ḍavane; to her left,

two others, one with flute and the other with cymbals. The dancing figure is finely and gracefully posed. (Plate XI, 1.)

The excellence of the filigree work on the *tôraṇa* of this piece can be seen in the finely carved bunches of flower buds springing from the *tôraṇa*. Another bit of nature study is indulged in by the sculptor who has shown a bee sucking honey from the flower: the wings, legs, and proboscis can be well distinguished. The piece is the work of Nâgôja of Gadag.

### XXIII. NAVARAṆGA PILLARS.

#### **Mohini Pillar** (Plate IX).

The sixth pillar in the middle square near the *sukhanâsi* doorway is one of the finest in the hall. Its square, wheel-shaped, bell-shaped, pot-shaped and double umbrella-shaped mouldings are all cut vertically on a 16 pointed star plan, each of these points having three sub-points. Its umbrella top which takes the place of the capital has a grand design. Over the length of the pillar at each cardinal point runs a narrow band of filigree work, 7 feet long and 4" broad, each with a creeper scroll and figures inset in the convolutions. Against the eastern face is a large fine standing image of Vishṇu as Mōhini with a *chāmara-dhâriṇī* to the right and an adoring Garuḍa to the left. Though the hands are broken, the left one very probably held the *amṛita kalāṣa* and the right one the ladle. The figure is fully developed, tall, slim, well proportioned and beautiful and stands in a graceful easy *tribhaṅga* pose which has no exaggeration in it. The figure wears a *kirīṭa*, nimbus, *makara-kunḍalas*, lion-headed armlets, necklaces, *yajñōpavīta*, *kāñchī*, *mēkhalā* with pendants and tassels, *mālā*, anklets (*rūḷi* and *golasu*) and toe rings but no nose rings. Above it, are a *makara tôraṇa* and a *latâ tôraṇa*. In the band above are Brahma, Vishṇu and Śiva seated one above the other. On the south-east bands, above numerous Yakshas, are the ten *avatâras* of Vishṇu. The south and north bands are not the least interesting since they contain carvings of griffons, lion-bodied and with heads of various shapes like bearded man, lion, snake, eagle, peacock, deer, goat, ram, parrot, monkey, dog, bull, elephant, boar, horse and *śarabha*. The occurrence of the sphynx form is highly interesting. The other bands have only floral designs. Around the base of the pillar are eight niches with *vimānas*, each having a different form of Vishṇu.

### XXV. THE CENTRAL DOME.

**General.**—One of the grandest pieces of work in the whole temple is the central square of the *navaraṅga*. It is 19'3" square and has at the bottom a raised low platform in the middle of which is a round stone elevation known as the *chandraśila* or moonstone, about 5" high. The slabs here are all so perfectly smooth that they appear to have been meant for reflecting day-light into the dome

so that its beauties might be better admired. Above each of its pillars is a bracket figure of stone facing the centre of the square. In size and general plan these figures are very similar to the bracket images adorning the outside walls of the temple, but in conception, execution and feeling they are vastly superior. It looks as if the best four of the whole set of bracket images were placed in the navaraṅga, while the rest of them were put up outside it. A brief note on each of these figures is attempted here, commencing from the south-east figure, in pradakṣhiṇa order (clockwise).

1. **Beauty and the Parrot.**—A beautiful lady of high rank stands in front with a pet parrot perched on her left elbow. It is perhaps hungry and has caught in its beak a jewelled necklace worn by the lady. She appears to be cajoling it to give up the necklace by offering it a bunch of fruits hanging from a tree branch which she holds in her right hand. On her head, she wears a peculiar ornament, from the three hooks of which, probably, hung three rings which are now lost. The bracelet on her right arm is completely separated from the body so that it can be moved up and down to the length of an inch or made to revolve round the fine arm. On each side of her stands a chauri-bearing lady, while on the latâ tōraṇa over her head the sculptor has shown a peacock seated and a monkey eating a fruit. The sculptor has engraved his name on the pedestal.

2. **The Dance.**—As the bracket image in front of the temple, No. 38, this figure shows a lady in a fine dancing pose with the palms of her hands turned upward on her head. Attached to the small bar of a diadem is a tiny ring which also can be freely moved. It is a pity that the corner end of the toe ring is broken, as also the fingers of the image. To her right is a man with drum while to her left are two musicians keeping time with cymbals and with the bare hands. The tōraṇa is very delicately carved with a number of birds and monkeys in their natural poses among leaves.

3. **Goddess Dancing.**—A goddess with two hands only, fully ornamented with a tall crown and nimbus, is dancing with her left toes raised. The lion-faced armlets and the armour-like ribbed bracelets are interesting. She is supported by two men drumming to the right, and to her left, a flute player and a musician with cymbals. The latâ tōraṇa above has an interesting design with the main stem running round the centre, forming a serpentine arch. The image is not signed.

4. **Coiffure.**—A handsome lady standing easily to front with her legs crossed is twisting her long hair into a cylindrical (Plate X, 1) shape. An attempt is made to mark the individual hairs passing transversely and the curls at the ends hanging in a bunch are also well shown. The lady's upper cloth which is ornamented with a lotus pattern hangs loosely about her, while a lady attendant to her left offers her strings of flowers. The right hand of a similar attendant to the right is broken.

On the tōraṇa in the convolutions of the creepers are shown monkeys and parrots in their natural poses and along with these appear two Garuḍas or Ghandharvas. Two monkeys in affectionate conversation are perched near the top. The work is from the hands of the sculptor “Dāsōja of Baḷḷigrâma.”

## NAVARAṆGA—CENTRAL DOME.

(PLATE I, FRONTISPIECE.)

*Angle Stones.*—Before commencing the description of the dome, we may just note that the angle stones in each of the four corners immediately above the brackets have each a sculptural group. Beginning from south-east they are in order :

1. Viṣṇu seated in sukhâsana as Mâdhava.
2. Floral work with two makaras.
3. Anantapadmanâbha with Lakshmi massaging his feet. A fine group.
4. Viṣṇu with eight arms as Gôvardhanadhâri, with heads of cows to his right and left.

The ceiling above can be studied in 17 friezes of varying sculptural and mythological significance.

FRIEZE 1 :—Panel 1. (East). A large group of dancers and musicians.

Panel 2. (South-east). A king and queen are seated in state watching a dancing performance of two men with accompaniments.

Panel 3. (South). A group of musicians and dancers among whom are men and women and also Yakshas.

Panel 4. (South-west). A king and queen are seated in court watching a wrestling match ; very interesting.

Panel 5. (West). A number of men dancing with accompaniments ; two of them hold sticks in their hands and are in some kind of *kôlâṭa* dance.

Panel 6. (North-west). Dancers with accompaniments.

Panel 7. (North). Dancers with accompaniments.

Panel 8. (North-east). Bhâgavata episodes :—

(a) Kṛishṇa is threatened with a stick by his mother for stealing butter.

(b) Balarâma with gada, halâ, pâśa and phala.

(c) Śakaṭâśura vadha : Kṛishṇa breaking a cart.

(d) Pûtanî suckling Kṛishṇa.

(e) Kṛishṇa and milkpot.

(f) Kṛishṇa meeting Dhênukâśura (? Donkey form).



1 CHANNAKESAVA TEMPLE AT BELUR: FIGURES IN THE SCROLL (p. 32).  
(a) HUNTERS CARRYING AN ANTELOPE. (b) A YOGI.



2. COLOSSAL BULL AT ARASINAKERE (p. 68).





FRIEZE 2 :—Beaded pendants and hangings.

FRIEZE 3 :—Group (1) (East)—Tāṇḍavêśvara with accompaniments.

(2) Lady dancing with chitte tāla and accompaniments.

(3) Gaṇêśa dancing. An interesting pose.

(4, 5 and 6) Musicians.

(7) Man dancing with companions, perhaps Kṛishṇa since he holds a flute in his left hand.

(8) Drummers.

(9) Karna and Arjuna mounted on chariots fighting—Fine.

(10) Dhṛitarāshṭra seated. He is bearded and wears a crown.

(11) Duśśāsana—an ugly, curly haired figure holding up a mace stands near him with Duryôdhana and Karna.

(12) Karna drags Bhîma whose head is caught between the bow and its string. Arjuna hurries forth to defend his brother.

(13) Bhîma fights with Bhagadatta and his Elephant.

(14) Bhîshma on his śarāsana, with Arjuna shooting up with his left hand to provide him with water.

(15) Duryôdhana and his friends try to tie up Kṛishṇa with a rope (Udyôga Parva).

(16) A seated king is approached by three men who bring three elephants (to be identified).

FRIEZE 4 :—Dancers and drummers: each set stands between two rearing lions.

FRIEZE 5.—Creeper scroll work with large nail heads of stone imitating revetments.

FRIEZE 6 :—Row of Gandharvas flying forward with garlands and flowers in their hands: groups of three, each consisting of a dancer with accompaniments.

FRIEZE 7 :—Floral scroll with revetted nail heads.

FRIEZE 8 :—Vishṇu seated in padmāsana in different forms of which 36 are worked wholly or partly and a few are unworked. Directly on the west is a kneeling Garuḍa.

FRIEZE 9 :—Dancers and drummers and ladies between rearing lions.

FRIEZE 10 :—Creeper scroll with revetments.

FRIEZE 11 :—Gandharvas flying, partly worked.

Above this is a recess running all round, about 6" in depth. The portion above it is comparatively flat and composed of two slabs only running nearly east to west.

FRIEZE 12 :—Gandharvas flying.

FRIEZE 13 :—Floral friezes with revetments. Next, inside it is a blank space partly worked from the centre and which hangs a lotus nearly 3 feet

long. It has two tiers one above the other. the upper tier has eight figures consisting of dancers and musicians accompanied; the lower one also is very similar to the upper one.

FRIEZE 14 :—Scroll frieze with inset Yakshas.

FRIEZE 15 :—On the lower face of the lotus facing the ground with head to the east is Ugranarasimha with 10 hands.

### XXX. CENTRAL IMAGE OF KÊŚAVA.

The main image of Kêśava named by Vishṇuvardhana as Vijayanârâyaṇa is one of the grandest images of Hoysaḷa workmanship. On a pedestal, about 3 feet high, stands the colossal image which is about 12 feet high to the top of the tōraṇa from the ground. The main image without the kirīṭa is about 7 feet tall. It holds in its four hands the usual symbols—padma, śaṅkha, chakra and gadâ, each one of which is finely worked. The image is perfectly proportionate and ideally made in accordance with the Hindu canon. Its limbs are large and well rounded and there is no attempt to show muscles or veins. The face is one of impressive grandeur and beauty and perhaps slightly more feminine in its look than the image of Kappenchennigarâya. This is due to the less prominent jaws which make it a comlier figure. The image wears all the traditional ornaments including a finely decorated maṇi-makuṭa or jewelled crown, makarakuṇḍalas in the ears, jewel-faced armlets, bracelets, finger rings, necklaces and garlands of varying lengths, a jewelled girdle, anklets and toe rings. It has no Lakshmî carved on its chest. The god is supported on the right by Bhûdêvî with pâśa and phala and on the left by Śrîdêvî with phala and padma. These have a chāmara bearer each on the outside. Above them is the pilaster supporting the tōraṇas. These latter have four different friezes—makara tōraṇa, a latâ tōraṇa and two rows of images. In the convolutions of the latâ tōraṇa are the ten avatâras of Vishṇu. The next circle is formed by his 12 mûrtis seated, each holding the symbols in the traditional order. Near the edge are the eight Dikpâlakas. This tōraṇa is one of the most elaborate even in Hoysaḷa sculpture. On the pedestal is a kneeling Garuḍa with his hands folded in front. Just below the main image is the inscription of Vishṇuvardhana commemorating its consecration.

### HALEBID.

#### PUSHPAGIRI AND HULIKERE.

Pushpagiri is a hill two miles south of Halebid and about 300' high. At the foot is a round pillared pavilion with two inscriptions on the lower mouldings of the pillars, of perhaps the Hoysala times. An easy flight of steps leads up to the top of the

**Pushpagiri.**

hill where, facing the east, is a temple of Mallikârkjuna. It appears to have been a very fine Hoysala temple for Vishṇu which was rebuilt during the Vijayanagar period, with the old materials in the Dravidian fashion.

In front of the temple is a ' uyyâle-tôraṇa ' of plain granite jambs about 20' high. About 30' to its west is a mahâdvâra (12' × 6') with a granite doorframe. An inscription by its side gives the date śaka 1492. There is no gôpura for the

### **The Mallikarjuna Temple.**

temple. The verandahs on both sides have fine Hoysala soap-stone pillars, round and star-shaped, with turrets on the outer side. The main temple has now a garbhagṛiha, a pradakshinā with a sacred chamber behind it, a sukhanâsi, a navaraṅga with an additional—now vacant—cell towards the south and another larger navaraṅga (45' × 30') of six pillars.

The garbhagṛiha has a roughly shaped natural stone, about 2 c.ft. in size, which is worshipped as Mallikârkjuna lînga. The doorway of the garbhagṛiha is small and of soap-stone without ornamentation. It was probably the original door before the temple was later extended. Round the garbhagṛiha runs a pradakshinā.

The sukhanâsi doorway also is plainish. But the inner navaraṅga has four round pillars supporting nine ceilings of fine workmanship. Most of the ceilings definitely belonged to another temple which was larger. They are fine pieces, some being dome-shaped and others flat. The flat ones generally have rosettes or large padmas among which is a fine large padma of 1,000 petals. The east central ceiling which is also flat has Gôpâla in the centre with the Dikpâlakas around. Two other flat ceilings have Tândavêśvara.

The doorway leading to the inner navaraṅga is a fine piece of Hoysala work with Gaja-Lakshmî on the lintel and Rati and Manmatha on the jambs as in the Belur temple. It is definitely of a Vishṇu temple.

The outer navaraṅga is supported, as already stated, by six pillars, about 10' high, four of which are round and two star-shaped. There are two doorways which evidently belonged to a Vaishṇava temple. The main one is guarded by two-handed dvârapâlas holding chakra and śankha; but the dvârapâlas on the north doorway, who have also two hands, hold gadâ and padma.

There is a small porch in front near which is an inscription of Sadâśiva Râya, dated Śaka 1470. The right pillar of the front mahâdvâra has an inscription of Lakumâdêvi, wife of Narasiṃha. It is dated Sarvajitu samvatsara (1167 or 1287 A. D. ?). Narasiṃha had built the original temple which fell into ruins by the time of Sadâśiva Râya.

To the north of the main temple is the Dêvi temple which is also similarly rebuilt of heterogeneous material. It has an image of Pârvatî, of the Hoysala times, holding a padma in her right hand, while her left hand hangs down.

### **Devi Temple.**

The most interesting feature in the plan of the temple is that behind the garbhagriha, to the west of the pradakshina, is a secret chamber (30' × 8') below which is a cellar, 5' high, supported by stone pillars.

The temple, though mutilated and rebuilt, has many interesting features. It is the holy place for a large community of worshippers among whom 'Puppayya' or Pushpagiri Mallikārjuna is the famous and popular god.

The north kaisāla or verandah has two inscriptions on the lower mouldings of the pillars. Some of the outer walls of the main temple and the round dīpa-stambha have also inscriptions.

To the south-east of the temple and on a hillock is a recent temple of Virabhadra built during the Nāyak days. Its front doorway has on each side a fine Hoysala pillar ornamented with floral designs. Evidently these pillars belong to some old temple. They are similar to the 'chauri-bearer' pillar at Belur, having vertical bands of scroll work.

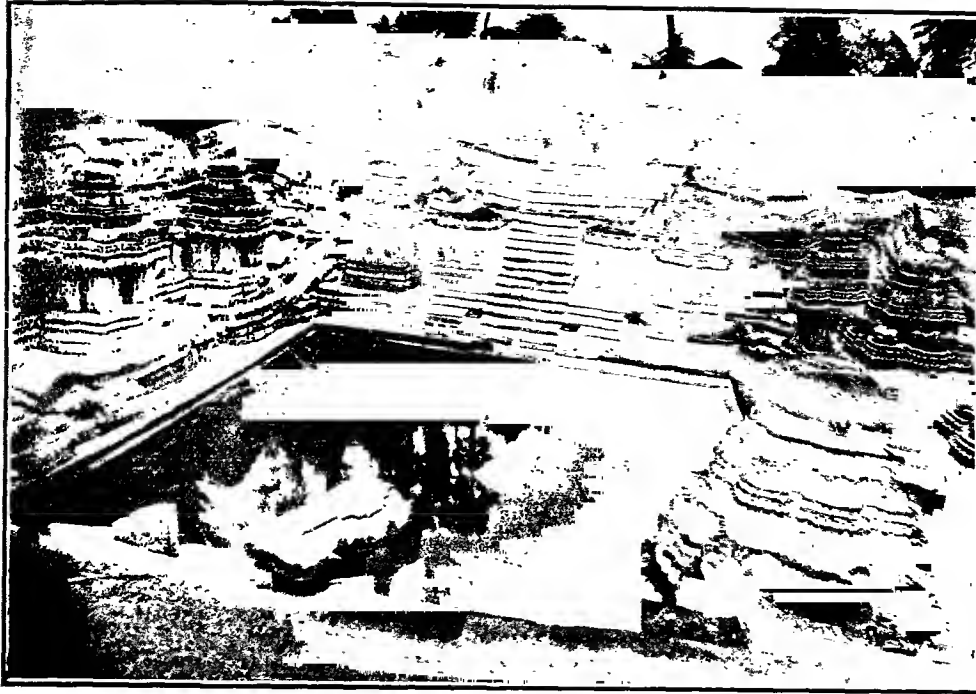
Behind this temple is a pond (about 80' × 80') with its steps built of rough stones. Probably it belongs to the Pāllegār period.

Hulikere is a village to the south-east of Halebidu. It has a beautiful Hoysala pond, about 100' × 80', with twelve small towers, each about 12' high, built inside it (Plate XIII, 1). The steps, though now damaged, are finely built of stone. Each tower is like one of the car-like niches of Belur and raised on a platform, about 3' high, having friezes of elephants, horsemen, scroll work, hamsas and makaras. Each tower has a stone vimāna and a stone śikhara in the Hoysala style. Some of the towers have now lost their śikharas and the step stones are falling into ruin. It is a beautiful pond which is going into decay. Behind the row of towers is a row of niches, without śikharas, built into the wall of the pond. There appear to have been originally 27 such shrines in all (Plate XIII, 2). Probably they were meant for the 27 nakshatras or constellations. The images are all missing now. The monument is beautiful and unique.

An inscription which was here is at present near the north entrance to the village. The lower part of a broken inscription mentions the name of Hoysala Narasimha. Near the south gate of the village there are three more inscriptions, one of them bearing the date Śaka 1191.

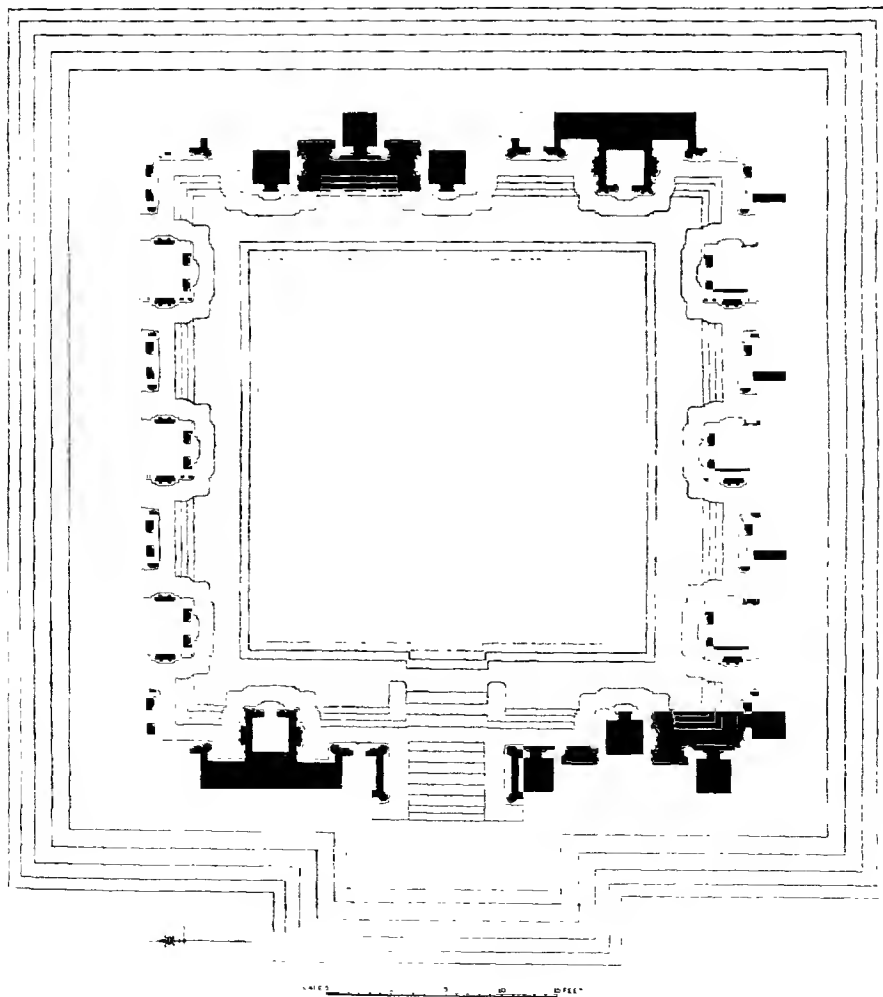
The pond deserves immediate attention. A sum of Rs. 500 was collected about 22 years ago from the villagers for its renovation and deposited with the Government; now this sum has accumulated to Rs. 1,000. The villagers are willing to contribute further, if Government will also help.

To the north-west of the village is a hill, about 200' high, with a Bhairava temple on top. It has a tower which is exactly like a



1. POND AT HULIKERE: VIEW FROM EAST (p. 48).

POND  
AT  
HULIKERE-BELUR TALUK



2. (p. 48).



stepped pyramid. The temple is very probably of about the time of Vishṇu-  
vardhana Ballāḷa.

### KUBATUR.

#### KAITABHĒSVARA TEMPLE.

About six miles north of Shiralkoppa is Ānavatṭi said to have been the  
elephant stables of Chaṇdrahâsa whose capital was Kubatûr  
**Situation.** or Kuṇṭalanagara which is half a mile to the north. On  
a rising ground to the east of the present village of  
Kubatûr is the temple of Kaitabhêśvara which is very probably a double of the  
original Madhukêśvara temple built by the Hoysalas. (Plate XVIII, 1.)

The temple is one of the very early Hoysala type and has a garbhagṛiha with-  
out pradakṣhiṇâ, a sukhanâsi and an open indented  
**General Description.** square-shaped mukhamantapa. (Plate XIX.) The back  
part of the building has a large stone tower. The building  
is typically Châlukyan and perhaps belongs to about 1100 A. D.

The temple is referred to as that of Kôṭṭśvara in an inscription of Vinayâditya  
Hoysala who was governing the Banavâsi 12000 under  
**History.** the Châlukyas. Thus it belongs to the Châlukya period.

The entire absence of the Hoysala crest from the temple  
and its sculptures and its date and its close resemblance to Châlukya temples in  
plan, pillars, shape of the tower, etc., and all other main features suggest that it is  
a Châlukyan temple without any definitely Hoysala features. A comparison of it  
with the Belur temple shows how closely Vishṇuvardhana followed the Châlukyan  
style and what improvements he made upon it. The temple is claimed to have been  
repaired and provided with a golden kalasha in about 1180 A. D. This perhaps does  
not mean any serious interference with the main features of the temple.

Whether there is a platform below the temple is uncertain, since the whole  
ground is covered with earth and only excavation can  
**Western Part:** reveal it. The western basement has the usual 5 cornices,  
**Basement.** the 4th from the bottom having a number of cross-shaped  
mouldings. These were meant to be sculptured in detail;  
but the work was not completed.

The western wall does not contain any figure sculptures, but is over-ornamented  
with full length pilasters and half-length pilasters  
**Western Part: Wall.** surmounted by fine towers. The outer wall of the  
garbhagṛiha which is square in plan with indented corners  
has towered niches on the south, west and north.

The eaves of the western part are about 15 inches broad and have a very low  
**Eaves.** "S" shaped curve.



The tower or vimāna is a structure of stone with four tiers of turrets converging towards the śikhara and a projection on the east face towards the sukhanāsi. The old stone kalāṣa has been replaced by one of mortar and metal, while stucco images of the Nāṇḍi bull have been placed here and there over the stone structure.

#### **Tower.**

The images in the tower are: Mahishāsuramardini, Bhīrava, Mahēśvara in yōgāsana with 3 heads (out of five) and 10 hands. This last figure resembles closely that Tāṇḍavēśvara on the west face of the south niche at Belur.

The basement of the maṇṭapa has a row of flowers at the bottom and above it the usual one of pilasters surmounted by curvilinear, stepped, pyramid-shaped towers with tapering frontal bands and stone kalāṣa. Between these are flowers and lion faces with dangling scrolls. Above these towers is the slanting railing decorated with double pilasters of the round type with flowers in between. On the edge is a running scroll with varied little sculptures in the convolutions. The basement, though comparatively simple, has a pleasing effect. There are five passages through the railings into the maṇṭapa, three regular ones on the south, east and north and two others at the western end of the maṇṭapa now closed with an earthen wall. The 1st and 3rd have each a projecting base on either side evidently meant for elephants, now absent.

#### **Maṇṭapa: Basement and Railings.**

The maṇṭapa which is large and high with broad central aisles is open on all sides except on the west. Here an earthen wall has been put up forming the western part of the maṇṭapa into a small navaraṅga. At the western end of this part there are the usual four towered niches with a smaller additional niche of the Hoysala type against the north wall. The original images of these niches have disappeared. Those now standing in them are: 1. Saptamātrikās, 2. Gaṇēśa, 3. Mahishāsuramardini (missing, fragments are kept outside the north-east corner of the maṇṭapa), 4. Viṣṇu as Nārāyaṇa, and 5. Sūrya (also missing).

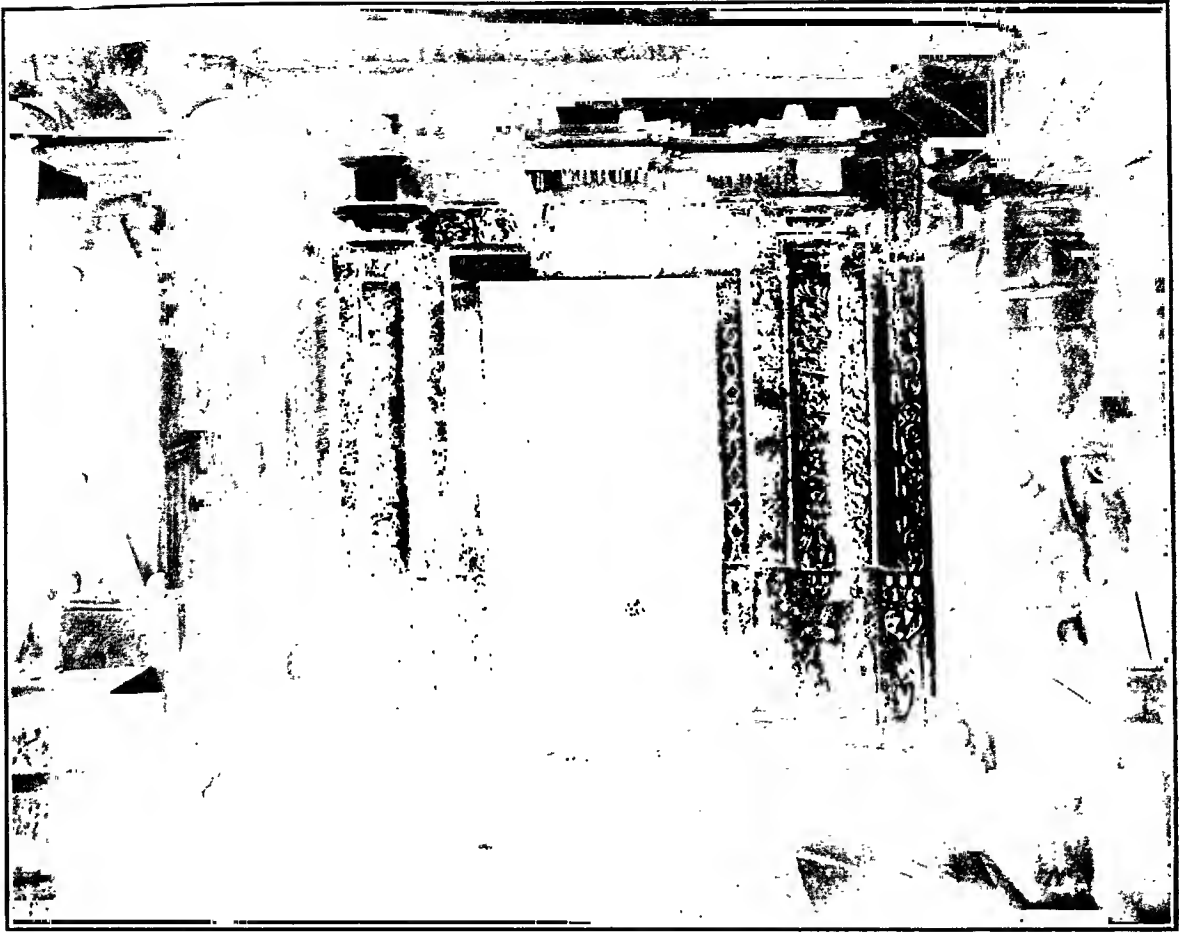
All the pillars of the maṇṭapa which are about 11 feet high are of the round lathe-turned polished kind. Though they have now beaded ornamentation, their height and finish give them a beautiful appearance. Among the shorter pillars on the benches are a number of pillars with deep 16 sided flutings. On these sides are stone benches edged by railings with rounded tops.

#### **Pillars.**

All the ceilings of the maṇṭapa, except the central one, are flat and ornamented with lotuses. The central ceiling, however, has a dome beautifully designed and executed, though the whitewash has to some extent concealed its beauty. Above the

#### **Ceilings.**

TRIPURANTESVARA TEMPLE AT BELGAMI.



1. DOORWAY OF SOUTH SHRINE (p. 60).



2. SCULPTURED FABLES (p. 59).

(a) THE TORTOISE AND THE SWANS. (b) THE JACKAL AND THE RAMS.

(c) THE CROCODILE AND THE MONKEY.



beams the corner stones form a ring adorned on the undersurface with dancers surrounded by creeper scrolls, while on the inner surfaces are the eight Dikpālakas. Above this circle rise four others two of which contain rows of yôgis or siddhas. The central pendant has three rows of petals with a band which has been recently broken. This ceiling is the finest piece in the whole temple.

The eaves of the maṇṭapa which project about four feet from the beams are typically Hoysaḷa. Their underface is decorated with beams and rafters in imitation of wood, and ornamentation of varied flowers.

#### **Eaves.**

The stone parapet which runs above the maṇṭapa all round is decorated with a row of kîrtimukhas bearing the figures of various gods, among whom the following may be mentioned, commencing from the east and running clockwise :

#### **Parapet.**

Tāṇḍavêśvara, Yakshas, Tāṇḍava-Gaṇapati, the Dikpālakas, Bhairava, Harihara, Brahma, Pârvatî.

North parapet : Ugranarasimha, Varâha, Garuḍa, Kêśava, Kumâra with spear and shield, dancing Durgâ, Umâmahêśvara, Sûrya, Mahishâsuramardini.

The sukhanâsi doorway which has Gajalakshmî on the lintel with 5 towers and other whitewashed sculptures above the cornice, is flanked on either side of the jambs by perforated screens with simple floral designs. The sukhanâsi which is large and high, as at Belur, has a multi-petalled lotus with about 400 petals, on its ceiling.

#### **Sukhanasi.**

The garbhagriha doorway is also a typical Hoysaḷa piece adorned with scrolls and pilasters on the jambs and Gajalakshmî and seven turrets on the lintel. The garbhagriha which has three small niches on the south, west and north contains a large tapering headed lînga on a high pedestal. Both of these appear to be much older than the temple.

#### **Garbhagriha.**

In the same compound are five other small buildings whose Hoysaḷa origin is clear from the beautifully worked doorways and the use of soap-stone. None of them has any image of the Hoysaḷa period, even the image of Pârvatî being a recent work.

#### **Other Buildings.**

### **BANAVASI.**

Banavâsi<sup>1</sup> which belongs to the Sirsi taluk of the North Kanara district is situated about 15 miles to the north of Sorab and included formerly the peninsula formed by the loop of the Varadâ

#### **Ancient Remains.**

<sup>1</sup> Banavasi, which is only about 2 miles outside the Mysore border, was visited in order to make a comparative study of the monuments with those in the north part of the Shimoga District.

on its left bank. The peninsula is even now pointed out as Hale-Banavâsi and has a temple of Âdi-Madhukêśvara. This has a garbhagriha, a sukhanâsi, an open square maṇṭapa and a stepped pyramid tower of stone with bulls and pot-stone kalaśa. The four central pillars are old Hoysaḷa ones used here. The rest of the temple is of the Keḷadi style built in imitation of the Hoysaḷa. The whole is on a platform, about six feet high. To the right of the temple is a small shrine of Mahishâsuramardini of perhaps the Vijayanagar period. But the old town appears to have extended to over a mile north of the river where the ruins of an old line of fortifications surrounded by a trench are even now visible. Within this fort line, about half a mile to the north-west of the Madhukêśvara temple, are about half a dozen low brick mounds which appear to be the remains of ancient stûpas. The mound of the largest of them is about 30 yards in diameter and about six feet high. These stûpas belong to the Buddhist days of Banavâsi. To the next period, *i.e.*, to about the 2nd century A. D. may be ascribed the nâga stone with a Brahmī inscription which is set up against the north wall of the temple.

#### MADHUKESVARA TEMPLE—(Plate XX, 1).

It is possible that the lînga of Madhukêśvara inside the temple is very old, but this must remain uncertain for want of definite evidence.

**Early Structures.** The inner fort wall of the town consists of several layers of bricks of 16" x 8" x 3" or of 18" x 9" x 3" which is the size of the Chandravalli bricks of about 100 A.D. On the brick layer is built a heavy wall of laterite blocks, which was very probably put up in the Vijayanagar days when the town appears to have had a revival. The temple of Madhukêśvara, however, is one of historical complexities. The garbhagriha of the main temple which bears three recent shallow turretted niches on its three sides and has above the wall a cornice containing horse-shoe-shaped ornamentation and the granite pillars of the garbhagriha and the navaraṅga which are square in plan and modelled after similar pillars of the Châlukyan period at Aihole and elsewhere may, by some people, be attributed to the late Kadamba period, *i.e.*, to about 900 A.D. But the presence of long boat-shaped towers in the wall ornamentation along with square relievo domes, the poor ornamentation of the doorway and the niched jambs and the plan of the garbhagriha, which is a small pillared hall, create a doubt whether, after all, these may not belong to the early Vijayanagar period, circa 1400 A.D.

**Garbhagriha.**

This second view is strengthened by the existence at the north-east corner of the navaraṅga of an image of Viṣṇu made up of some hard stone or granite. (Plate XX, 2.) It has the ten avatâras roughly carved on the tōraṇa, Śrîdēvî and

**Madhava.**

Bhûdêvi, flying Garuḍa and another lady sitting near his seat, while his four arms hold gadâ with padma, prayôga chakra, śaṅkha and kaṭihasta. Except for the front right hand the image is most like Venkaṭeśa. On its head it wears a conical kirita and on its two arms and ankles are several sets of bracelets. It is popularly called Mâdhava. Its close resemblance to similar Mâdhava figures at Talkad suggests that it was set up either in the 10th century or by Mâdhavamantri, Governor of Chandragutti from 1350 to 1381 A.D. It is probable that the garbhagriha and the square pillars were built into a larger structure in the early Vijayanagar period. The navaraṅga east doorway, however, is a big Vijayanagar structure. Its dvârapâlas also belong to this period.

Among the pillars of the mukhamanṭapa the central four at least are definitely

#### **Mantapa.**

Hoysala, since they have the round lathe-turned bell shape. It is likely that a Hoysala or Châlukya manṭapa was in a ruined condition and that its pillars were used by the Vijayanagar people. There is in the compound an inscription of Trailokyamalla of 1068 A.D. which is the time of Nripakâma Hoysala who built the Belgâmi temples not more than about 30 miles away. There can be little doubt, however, that the present manṭapa was constructed in the reign of Harihara II since two inscriptions on the two pillars near the north-west corner of the manṭapa mention Harihara and a vassal who was ruling Banavâsi 12000 from his throne at Goa and also the guru Lakuliśa-dêvaiya, evidently a kâlâmukha of about the time of Kriyâśakti. It is very likely that the builder of the manṭapa was Mâdhavamantri or one of his immediate successors. The bull at the east end of the manṭapa is large and not remarkable, but the finest thing in the place is a stone maṇḍâsana, about eight feet high, placed to the right of the

#### **Stone Throne.**

navaraṅga doorway. Though the relievo images are not of very great beauty and resemble closely those of the Vaidyêśvara temple at Talkad, yet the design of the structure is beautiful and ornamental, and other sculptures are successful in view of the fact that the stone used is very hard. The most interesting of the relievos are: an Umâmahêśvara group on the inner back wall, purushamṛiga on each of the side railings and the eight Dikpâlakas above the canopy. The throne belongs to the Vijayanagar period and is possibly a present made by the Sode Rajas perhaps in about 1550 or 1600 A. D.

All round the mukhamanṭapa run stone benches edged by slanting railings whose outer face carries a row of sculptured panels separated by round pilasters in imitation of Hoysala temples.

The ceilings are all plain except the central one which has a shallow padma. The outer aṅkanas of the roof slope down and are continued in the eaves.

The dipastambha and balipîṭha appear to be of the Pâḷlegâr period.

About the garbhagriha two more facts may be noted. It is surrounded by a pradakshina which bears on the outside several Vijayanagar and modern relievos and inscriptions. Its stone tower is of the stepped pyramid design but is now covered over by thick coats of white wash. It has stucco Nāndis at the corners, projections in front and a metal kalāṣa on top. Very probably it is also a structure of the late Kadamba period.

### **Pradakshina.**

The Pārvatī temple on the left of the main building and the Sadāśiva temple on the right, appear to be both of the late Vijayanagar times, though some Hoysala pillars have been used in their construction. On the pillars in the maṇṭapas of the Sadāśiva and Pārvatī temples is mentioned Sadāśiva Rājendra, ruler of Sode, as the builder of the maṇṭapa. The Pārvatī image is a poor sculptural piece whose nose has been mutilated. Narasiṃha who has no tōraṇa is also of the late Vijayanagar days. The Basavalingēśvara temple at the north-west corner is also of the late Vijayanagar or Sode days. The three small temples outside the south-east corner of the great temple are those of Tirumala, Rāmēśvara and Kadambēśvara. Of these only Rāmēśvara has a tower which is of stone and of the Doddagaddavalli type. It is an old temple of the Chālukya days. The Tirumala temple of Venkaṭēśa has on the pilaster a Kannaḍa inscription of 14 lines belonging to the days of Mādhavamantri, governor under Bukka I of Vijayanagar.

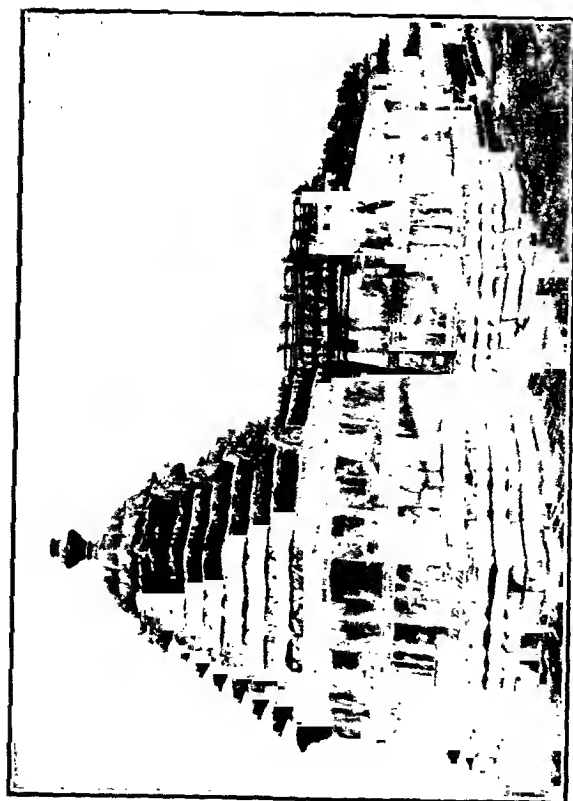
Of the other shrines in the compound, those of Paraśurāma, Śrī Rāma, etc., are of the 19th century. The eight Dikpālakas who are placed against the compound wall and their respective pillars are also of Vijayanagar workmanship. Several pillars of the east mahādvāra and almost the whole of the north mahādvāra, however, have been contributed by the Hoysalas. (Plate XV, 4.) The existence, in fact, of the fine north mahādvāra leads to the conclusion that the Hoysalas must have built a fine large maṇṭapa in front of the navaraṅga which has now disappeared.

An important piece of art work belonging to the temple is a cot of beautiful design made of hard stone with a canopy borne on four Dravidian pillars. This is kept in a separate room on the south and can be seen only with some difficulty since the room is very small for it. It bears an inscription showing that it was a gift of a ruler of Sode.

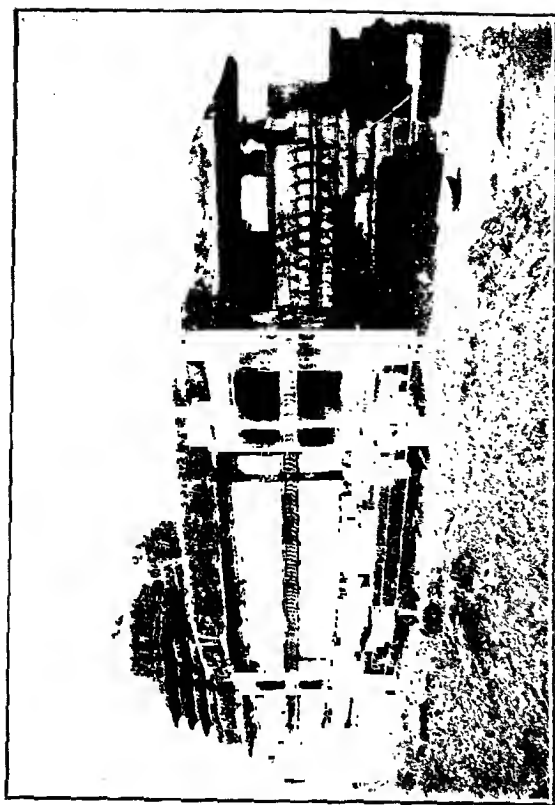
### **Stone cot.**

The compound abounds in inscriptions of which the following may be mentioned :—

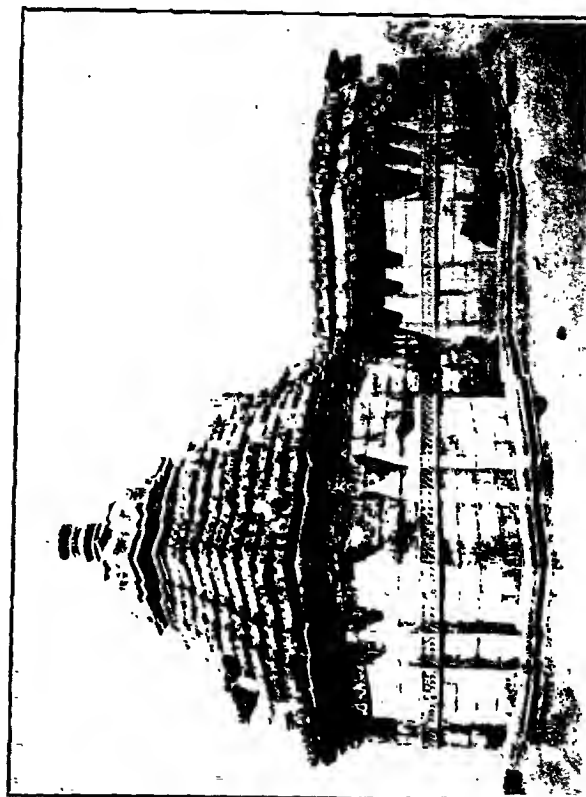
- 2 on the pillars in the main mukhamaṇṭapa.
- 2 on a pillar of the Pārvatī temple maṇṭapa.
- 1 on a pillar of the Īśvara temple to the south-west.
- 1 on the stone cot.



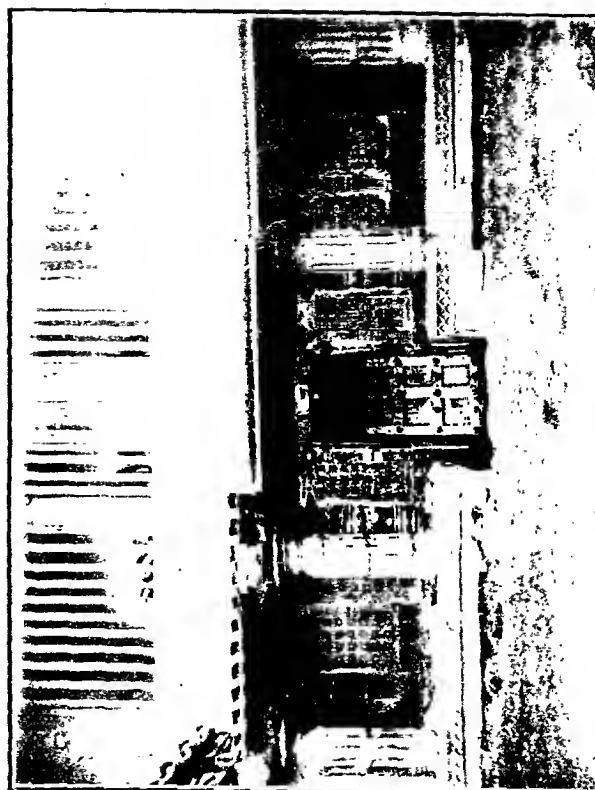
1. RAMESVARA TEMPLE AT KUPPAGADDE: SOUTH-WEST VIEW (p. 56)



2. SOMESVARA TEMPLE AT PURA: SOUTH-EAST VIEW (p. 57)



3. SIVALAYA AT UDRI: SOUTH-WEST VIEW (p. 65).



4. MADHUKIESVARA TEMPLE AT BANAVASI: NORTH MAHADVARA (p. 54).





- 2 against the back compound wall.
- 2 in the alley to the right of the main temple.
- 2 or 3 against the south wall.

Several modern inscriptions along with the low relief carvings on the walls of the main temple and on the floors of the maṇṭapas.

Outside the compound on the south-east are two small temples, with stepped pyramid towers.

### CHANDRAGUTTI.

Chandragutti or Chandragupta-pura is said to have been the home of Jamadagni. There is an unimportant Hanumân temple in the place. Near it is a modern stone called the 'Jânakî-Bâi-gôkallu' for cattle to rub themselves against. In the Bâvâji maṭha, 10 ft. in height, a Bâvâji is living. On the 'pâdakallu' there are a dozen modern Kannaḍa and Nâgari inscriptions of votaries ending with the word 'binnaha' like 'Bidanûra Raṅgaṇa binnaha'. Near it on a rock are a trisûla and a Hanumân figure between two pairs of feet. The 'Amma' is said to have come from the direction of Hârnaḥalli. A little higher up is a lînga on a rock with the inscription 'kôṭi-tîrtha.' Near it on another rock is an inscription 'Kôṭi-tîrthavanu minda' etc. (E. C. VIII, Sb. 462). Then there is a tiled modern temple of Śûlâda-Birappa full of about a thousand trisûlas or iron tridents offered by devotees. Further on is a small temple of Bhairava of the Vijayanagar times.

Further up in a large natural cave is a small lînga, 6" high, now covered up with a metal face. Below it is a rock shaped like two colossal hips of a woman identified as those of Rêṇukâ who is said to have hidden here when Paraśurâma pursued her. The outer part of the cave serves as a large sukhanâsi. The navaraṅga appears to be a painful attempt to imitate in granite the great work of the Châlukya style. It is probably of the late Vijayanagar or Pâllegâr days.

No animal sacrifices are held except at the time of the car festival at the foot of the hill.

In the navaraṅga are kept a figure called Sarasvatî with a severed stone head on each side, a Gaṇêśa, a Nâga stone and a lînga. There lies also a damaged wooden image of Kolhâpuradamma. On the pavement are the names and figures of numerous votaries including some chieftains.

Near the temple are a cave shrine of Mâtaṅgi, a 'sidi', some 'Nâga' and 'Mâsti' stones and an image of Paraśurâma, 2½' high, with chakra, śaṅka and a 'Kamaṇḍalu' in his left arm pit, and wearing 'jaṭâ.'

Further up is a large 'Tâvare kere.' To its east on a rock is a foot called 'sidigallu.' To the west is an old fortress of early Vijayanagar type made of uncemented long stone beams.

About a hundred feet higher up is a cave in which is an image called 'Daṇḍina Durgī,' a fine specimen, about 2' high, of Mahishāsura-

**Durga Cave.**

Every year a buffalo is sacrificed during 'Dasara,' though now a Brahman worships the deity. Just in front of the temple is a small slab of dark stone on which is depicted the self-beheading of two men at the feet of Durgā. It is said that Rēṇukā visits the place once a year and worships Durgā.

Lower down and further on by the path is a small temple containing a liṅga, perhaps of the early Vijayanagar period. Just in front of it is a small pond in which Bhāgirathī or the Ganges is said to appear once in twelve years.

We then proceed past a ruined well, a broken cannon and a round bastion of a ruined uncemented fort wall provided with musket and

**Chandramaulisvara.**

cannon holes to a fort gate and a ruined stone Masjid beyond, to the south of which are numerous stone foundations. Past the site of the stables, the 'gārīna (properly 'gāreya') bhāvi,' a Kannaḍa inscription reading 'Suāde Bhavāni tīrtha,' a ruined Durbar maṇṭapa with Moslem arches, yet another fine fort wall with a gate and another well with the inscription 'Śaṅkara-liṅga tīrtha' and the ruins of old fort walls we go to the top where there are the basements of two ruined shrines one of which was that of Chaṇḍramaulīśvara who gave his name to the hill. On a projecting spur to its west are a part of the fort with a bastion, some ruined temples, several rock-cut wells and a large stone building (a magazine, resembling the 'garaḍi' on the Chitradurga hill).

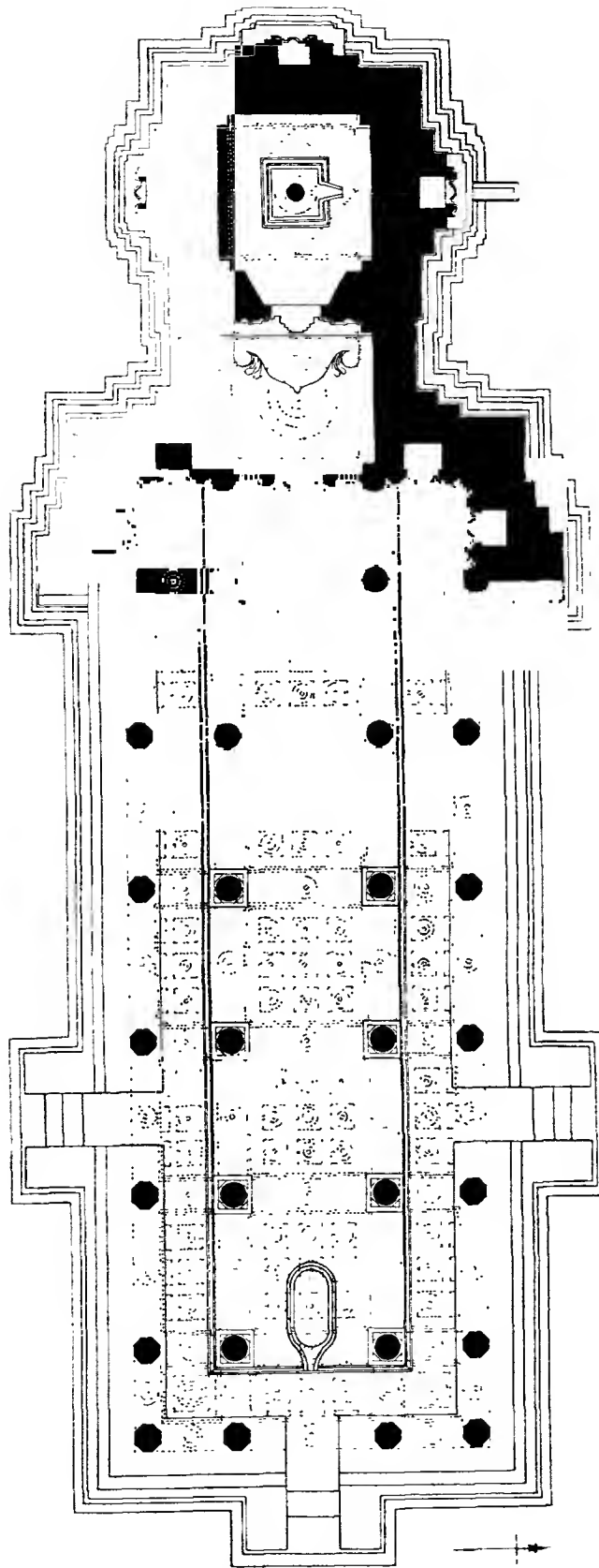
**KUPPAGADDE.**

Kuppagaḍde is about 3 miles to the east of Tava Nandi on the Sorab-Banavasi road and seems to be a place of great antiquity. There are

**Ramesvara Temple.**

several temples in the village all of which are in ruins except the Rāmēśvara temple which is in a fair state of preservation (Plate XV, 1). An inscription stone, which stands near the latter and is dated 1189 A.D. records that the village was called Pushpāvati, Pushpanagara and Pushpaśakata in the three previous ages, while its name in the Kali age is Kuppagaḍde and that this temple was built by a Brahman named Rāma of the Maṇe-maṇe family, who got it consecrated at the hands of the illustrious Vāmaśakti Muni of the Kōḍiya maṭha of Belgāvi (?).

The temple faces east and consists of a garbhagṛiha, a sukhanāsi and an open portal to which is added a long hall of five aṅkaṇas supported on 24 pillars and consisting of a slightly raised central nave and narrow aisles running on the three sides (Plate XVI). The garbhagṛiha and sukhanāsi doorways are nicely carved, the latter having perforated screens on either side (Plate XX, 3). There are four



RAMESVARA TEMPLE  
KUPPAGADDE-SORAB TALUK

INCHES 12 0 1 2 3 4 5 6 7 8 9 10 FEET

(p. 56).



niches in the portico, one on each of the end walls and one on either side of the sukhanâsi doorway, having the following figures in order commencing from the left : Saptamâtrikâs, Gaṇeśa, Châmunḍêśvarî and Shaṇmukha—all of which are beautifully carved. A stone bench with a stone railing to lean back runs along the three sides of the hall pierced with narrow openings in the centre on all the three sides. Unfortunately a portion of the railing has broken down and is lying on the spot. With little or no cost it is possible to restore it to its original position. The pillars are of the usual round shape over a square base and the ceilings are flat and decorated with flowers. The bottoms of the beams also have carved rosettes. At the eastern end of the hall, right opposite the Deity, sits a beautifully carved Naṇḍi, about 2½ feet high. The outer wall of the temple is plain except for the 3 niches on the central axial lines of the *sanctum sanctorum* and the tower which is completely in stone is also simple in construction with thin bands of stone in several tiers, every alternative band having a carved plaque in the centre of each face.

There are several other smaller temples in the village and carved figures are lying all over the place among which an image of Vêṇugôpâla is worth mentioning. Its original temple having gone into ruins, it is housed in a small tiled cell recently built for the purpose. The image is about 6 feet high and exquisitely carved and similar to the one at Bellûr, Nagamangala Taluk, in richness of carving and delicacy of workmanship. It is a pity that such a beautiful piece of sculpture is hidden up in an out of the way place like this.

### PURA.

Pura is a small hamlet at a distance of about 8 miles to the south of Sorab Town. From an inscription on a vîragal standing to the south of the Somêśvara temple (E. C. VIII, Sb. 521) in the village it is seen that the place was originally called Bhavyapura. The temple is a small Hoysala structure facing east and consisting of a garbhagriha, a sukhanâsi and a navaraṅga with a porch attached to it. All the doorways are nicely carved, the front entrance door being the best (Plate XVIII, 1). There are perforated screens on either side of the sukhanâsi doorway as usual (Plate XV, 2). In the two end bays of the navaraṅga nearest the sukhanâsi are 4 niches, two facing each other and one on either side of the doorway. Commencing from the left these contain in order the images of Saptamâtrikâs, Umâmahêśvara, Châmunḍêśvarî and Vishṇu with the attributes of padma, chakra, śaṅkha, and gadâ. An image of Virabhadra and one vîragal are also kept in the navaraṅga. The lintels over the garbhagriha and sukhanâsi have Gajalakshmi carved on them ; while an image of Sarasvatî is carved over the navaraṅga doorway.

The porch has a raised bench with a stone railing along its sides, the outer surface of which is decorated with small turrets. The walls of the temple are plain but for a central carved band which runs all round the structure. The tower is very simple and devoid of the finial.

The most interesting fact about this temple is that the sanctum does not contain the Liṅga usually met with in all Īśvara temples.

**Riding Image.** Over the pāṇipīṭha or pedestal stands a bull on the back of which sits Sômêśvara wearing 'nāgakunḍalas' in his ears and holding triśūla, ḍamaru and kapāla, in three of his hands, while the fourth, which is the right front hand, is in the abhaya pose. The Hoysaḷa crest which is built in brick and mortar in front of the gōpura is of a later date. To one side of this a figure holding a bell in his hand is also carved. A figure similar to the main image in the garbhagriha is carved on the slab placed in front of the Hoysaḷa figure.

## BELGAMI.

### TRIPURĀNTAKÊŚVARA TEMPLE.

The temple of Tripurāntakêśvara is situated in the north-east of the present village of Belgāvi or Belagāmi about three furlongs north of the Kêdārêśvara temple. The neighbourhood which was formerly overgrown with thick jungle has now been cleared and the temple has been considerably repaired in recent years, which saved it from complete ruin.

**Situation.** The building, as it now stands, is a double temple with two parallel shrines facing east. The south hall which is a maṇṭapa opens on the south and on the east it is connected by a doorway with the north hall which has walled sides. A porch is standing on the east of the south hall while the corresponding basement to the east of the north hall is bare. To the north of the north hall is another shrine facing directly south; while to the south of the south hall is an entrance to the south pavilion.

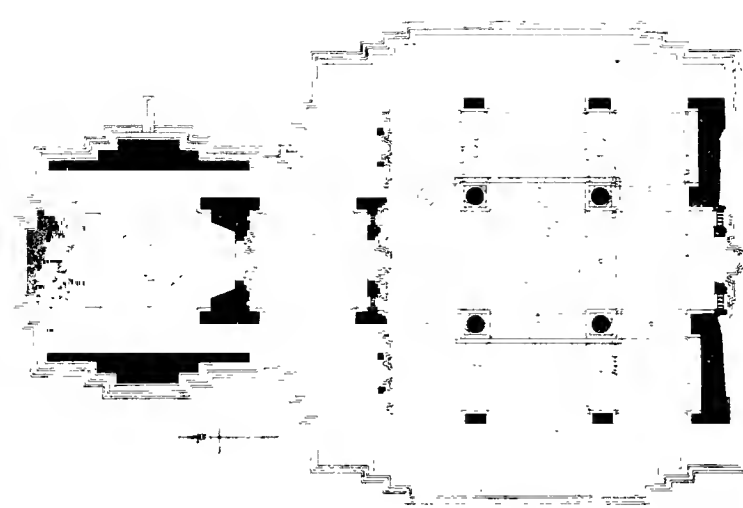
**General Description.** The structure, as it now stands, is complicated. The major part of the building consisting of the northern half, the south shrine and the central part of the south pavilion show high class work; whereas the outer aṅkaṇas of the south pavilion and the porch are so inferior that they can never be attributed to the same architectural period. A close study of the detailed features suggests the following course of development:

**History.** The north portion is the major part of the original temple which faced south. On the south side, a few feet away, was a beautiful pavilion borne on four round



SOMESHWARA TEMPLE,  
PURA SORAB TALUK

1. (p. 57).



SIVA TEMPLE,  
PURA SORAB TALUK

2. (p. 65).





pillars with eaves, brackets and sculptures complete. This was separate from the main building as is the case with the pavilions at Belur and Halebidu. We can imagine that in the space between the pavilion and the main building steps led up from the east and west. The main shrine of Tripurāntakêśvara, however, faced east with Vishṇu in the north shrine. There was also a shrine to the south of the main shrine and facing the pavilion. The building whose door frames and pillars and sculptural work generally have a close resemblance to the earliest work at Belur and Halebidu was very probably constructed about the reign of Viṣṇuvardhana. The differences in plan, design and sculpture between the Kêdârêśvara and Tripurāntakêśvara temples lead us to think that there must have been an interval of at least 30 or 40 years between the construction of the two temples.

At a later time, probably in the 2nd half of the 13th century, some alterations appear to have been made. The pavilion was given additions and enlarged into a mukhamanṭapa serving for both the shrines and a porch was put up to the east of this manṭapa balancing with the porch of the main shrine. This latter, however, has now disappeared.

The basements and outer walls of the temple have in later times been so reset that many of the stones are not in their original positions.

**Basement and Platform.** However, it is pretty clear that a platform ran around the temple following its contour. Above it was the basement. The basement of the north portion of the temple has a plain cornice but that around the manṭapa is of rude workmanship with a roughly shaped railing. On the face of the basement ran once a long frieze of sculptures. Some of these stones are built into the platform also. A few of these sculptures may be noticed here commencing from the north basement and running clockwise. The subjects are taken from the Pañchatantra, Rāmāyaṇa, etc., (Plate XIV) and are interspersed with numerous obscene figures of men, women and donkeys and monkeys sexually mixed up and scenes of perversities and rape being repeated.

1. A man of destiny persecuted by serpents and elephants is venerated by them. His identity is uncertain.
2. Serpents shade him while he sleeps and birds bring him food.
3. Two swans lift up into the air a garrulous tortoise who opens his mouth, falls to the ground and is killed. (Plate XIV, 2 a).
4. A man saves women from being molested by a bear in a forest.
5. Ladies with sticks, dancing.
6. A jackal who attempts to lick the blood of two butting rams is killed by them (Plate XIV, 2 b).
7. A crocodile abducts a monkey who, however, escapes and laughs at the crocodile (Plate XIV, 2 c).
8. He-ass and woman.

9. She-ass and man.
10. Râma piercing the seven palms.
11. Râma killing Vâli.

The outer wall on the south and north of the whole temple has been almost completely destroyed. Its rebuilding in recent years is ugly and of little value for this study. Originally each shrine appears to have had an outer niche on its three walls, each of which contained an image. All these have now disappeared except a much damaged group of a fine Mahishâsuramardini on the north-west wall of the temple. Each of the shrines must have had a stone tower; but no traces of these now remain.

#### **Back view of the Temple.**

The north porch has now completely disappeared and of the south one, only the pillars and beams remain.

The maṇṭapa is a square-pillared hall open on the south and east. On the sides a low stone bench with a railing edges it. It has entrances on all the four sides. Its central aṅkaṇa or square is formed by the original pavilion borne on four pillars with eaves, ceiling, etc., complete in itself. To it two other sets of squares have been added, making the present maṇṭapa.

#### **Mantapa.**

Even a hasty glance would point out that the artistic rounded pillars of the pavilion, which must have borne bracket figures originally, are of a different kind from the poorly finished indented square-shaped and 16 sided pillars of the outer squares. The latter are mere imitations of the fine pillars of other Châlukya structures.

All the ceilings are quite plain except that of the original pavilion. The latter has a flat padma borne on a square architrave on which are carved the exploits of Hanumân as described in the Sûndarakâṇḍa and the battle between the heavenly hosts led by Indra on an elephant and some elephant-riding enemy. The leader of the gods, Indra, is also on an elephant and is followed by the Dikpâlakas and the hosts of Śiva. The scenes in which Hanumân discovers Sita and the one in which he wields his burning tail are unusual in Hoysala sculptures.

The doorway of the south shrine is a fine piece with detailed carvings containing on each jamb three vertical bands of scrolls and flowers, dancers, and intertwined nâgas. (Plate XIV, 1.) Some of these are very similar in design to the bands of the garbhagriha doorway of the Belur temple. The lintel has a fine Gajalakshmi. Inside the cell is a small lînga on a low pedestal and behind it is now kept a seated Sarasvatî image with only one of its four hands remaining and holding a goad. Its slim waist, high breasts, erect back and other features suggest a similarity with the Môhini image on the Belur pillar and point out its date as 1100 A. D. We do not know from what temple it came.

#### **South Shrine.**

The doorway leading to the navaraṅga from the south resembles closely the doorway of the south cell and is probably the work of the same artist. On either side of it is a Śaiva dvârapâla, 4½ feet high. These images are elegantly shaped and expressive and do not show the exaggeratedly prolific beaded work seen in the dvârapâlas of the Hoysaḷêśvara temple at Halebid.

On the outer side of each dvârapâla is a perforated screen with four vertical scroll bands containing a dancing figure in each convolution. Above this wall is a portion of the old eaves visible under the newly constructed roof above it.

The navaraṅga is a square hall of four pillars. These latter are of the rounded lathe-turned form and each face of the base of each pillar is ornamented with a fine canopy under which is a dancer, a lady, Umâmahêśvara, Viṣṇu's avatâras, etc. Two of these, particularly, are finely posed, namely: lady musician, and Bali and Vâmana.

In the east part of the navaraṅga is a large soap-stone bull whose mouth wears an unusual grin.

The doorway of the main shrine is a beautiful piece of workmanship. The jambs have Rati and Manmatha on one side and a deer-headed (?) deity with consort on the other. On the outer side of each jamb is a beautiful pierced screen of inter-twining nâgas. These screens are perhaps the finest in the Mysore State. On the outer side of each screen is a lady attendant finely poised. The lintel is magnificently carved with the figure of Śiva dancing as Gajâsuramardana in the centre flanked by Brahma and Kumâra and Gaṇêśa on the right and Viṣṇu as Kêśava, Garuḍa and others on the left and surrounded by his attendants, gods and the Dikpâlakas. The central figure, particularly, is finely shaped and is in an active vigorous pose.

The sukhanâsi has 'a Chandraśilâ' or Moon stone. This feature exists in Belur but disappears from later Hoysaḷa temples. In the cell is a medium sized 'pîṭha' with a flat-headed lîṅga.

An open sukhanâsi leads to the north cell whose doorway is also fine, but inferior in workmanship to the other doorways of the temple. Among its sculptures may be noticed a row of mythical animals. In the cell is a mutilated image of Viṣṇu as Kêśava (total 6½ feet high). The front hands and legs are broken. But it is well proportioned and appears to come from about 1100 A. D. Consorts and attendants flank it on either side, while the ten avatâras appear on the tōraṇa. The god is nimbate. Since the image appears to come from a time before the conversion of Viṣṇuvardhana by Râmânûja, its presence is interesting in connection with the early religion of the Hoysaḷa dynasty.

In the navaraṅga are five cells which have lost their original images. Behind one of the south screens, however, is an elegantly carved Saptamâtrikâ panel with the Seven Mothers only, seated in a row.

The absence of the Hoysaḷa crest is noteworthy and suggests that the temple was built in the last days of Vinayâditya or the early days of Ballāḷa I. Very probably, the sculptors who constructed this temple were transferred to Belur by Viṣṇuvardhana for building the Kêṣava temple.

### KÊDARÊŚVARA TEMPLE.

On the way from Shiralkoppa to Belgâvi village at almost the south-east end of that place near the tank bund is the temple of Kêdârêśvara with its connected buildings. It must have been formerly in the midst of a well populated part of the old town since in its neighbourhood especially, on the south and west, there are many ruined brick and stone foundations and basements.

The temple is a medium sized structure almost entirely of soap-stone and is a fine specimen of late Châlukyan or early Hoysaḷa architecture. It has comparatively few sculptures and its architectural members are well shaped and tastefully ornamented. Though it is not so high or large as the temple of Kaiṭabhêśvara at Kubatur, it is of nearly the same type except for the fact that it is a three-celled or trikûṭâchala structure, while the former is unicelled.

The temple appears to have been built by Udayâditya or Vinayâditya Hoysaḷa who was a vassal governing the Banavâsi 12,000 under Châlukya suzerainty. The only subsequent alteration in the temple appears to be the formation, in very recent times, of the easternmost aṅkaṇas into a shrine for Naṇḍi by putting up an ugly earthen wall and closing up the eastern passage to the maṇṭapa. It is probable also that the neighbouring Prabhudêva temple was built about the middle of the 13th century and the mahâdvâra, a little later.

As usual with this style the temple which mostly follows the indented square pattern has a platform following its contour. The latter is now imbedded in the earth with only its top visible.

#### Outer view.

The basement which has 4 cornices is simple and plain.

The monotony of the wall line is removed by the addition of plain squarish pilasters and of a row of turretted canopies tastefully placed in the panels between these pilasters. These turrets are also of the indented square type with stone śikharas and kalaśas.

The three large towers or vimânas are similar in form to those on the walls, having three tiers of square turrets with square śikharas and round stone kalaśas. The front face of each has a projection over the sukhanâsi which has a Saḷa group on

#### Towers.

top and a kîrtimukha in front. The Saḷa group of the north tower is found in a half-worked condition near Prabhādēva's temple; while the panels of the kîrtimukha are all empty. They appear to have been grand pieces of sculpture with the eight Dikpālakas around the horse-shoe, dancers and musicians on the base and luxuriant floral ornamentation springing out of the mouths of the lion heads and the makaras. The western kîrtimukha is perhaps the grandest of the three and the western tower is slightly higher than the other two. Some of the interesting figures on the towers are (from the south east, clockwise): Bhairava, Tāṇḍavêśvara, Umâmahêśvara, Ugranarasimha, Varâha.

The basement of the maṇṭapa is very similar to that at Kubatur having from the bottom a row of flowers, a cornice with small kîrtimukhas, a row of pilasters with curvilinear stepped pyramids or towers and a railing of double round columns with intervening figures of dancers and drummers and creeper scroll on the top edge with varied flowers, birds, animals, wrestlers, dancers, etc., in the convolutions.

The eaves which project around the maṇṭapa only have imitation woodwork on their underside with floral ornamentation. They have the usual elegant 'S' form.

Above the eaves is the parapet formed by turrets with a frieze of lions and elephants. On the śikharas of the turrets are kîrtimukhas with the sculptures of various gods like (from the east clockwise): Tāṇḍavêśvara, Bhairava, Kêśava, Nāndikêśvara.

The maṇṭapa is an indented square-shaped pavilion originally open on all sides except the west where it is continuous with a navaraṅga of four pillars. But since no wall intervenes between the maṇṭapa and the navaraṅga, a pleasing effect is produced by the feeling of roominess in spite of the small proportions of the buildings. In the navaraṅga are six niches one of which only contains the original sculptured piece, the Saptanâtrikâ group. Some stray sculptures are stored in the other niches. At the east end of the maṇṭapa in a recently built shrine is a large Nāṇḍi bull.

The outer ring of pillars is composed of 16 sided, fluted and well polished pieces, while the inner pillars are of the polished round lathe-turned type with the bell moulding more or less ornamented with leaf shapes. The pillars between the navaraṅga and the maṇṭapa are the best-worked. The capitals are all simple, while the beams have all of them friezes of flowers on both their faces.

The ceilings are all flat and divided into squares, each one of which contains a finely carved flat lotus. The central ceiling of the maṇṭapa, however, has Tāṇḍavêśvara in the centre surrounded by the eight Dikpālakas, while one of the ceilings in the navaraṅga has a large padma, five feet in diameter.

A comparatively plain, but typically Châlukya doorway with Gajalakshmi and high towers on the lintel and architrave leads to the south cell where there is a small narrow-headed linga on a low base.

A similar doorway on the north admits us to the north cell in which is housed an image of Vishṇu standing as Kêśava with the daśâvatâras on the tôraṇa.

The west cell only has a sukhanâsi whose doorway is flanked by perforated screens of a simple design, while the lintel bears a fine group with Śiva standing attended by Brahma, Vishṇu, Gaṇêśa, Shaṇmukha, etc. It looks as if the insertion of this doorway was an after-thought. The western cell doorway is similar to those of the south and north cells. In the garbhagriha on a low pîṭha is a medium sized round-headed linga.

Prabhudêva's temple is a smaller trikûṭâchala type situated to the left of the main shrine. It has also an open mukhamanṭapa, a small navaraṅga and three garbhagrihas. The back walls are decorated with a horizontal frieze of flowers in the middle of the wall; while the front basement and railing have a similar ornamentation. The pond-shaped manṭapa is plain and has on the benches a series of cylindrical pillars. The inner four pillars of the manṭapa are of the bell-shaped kind. The navaraṅga doorway shows good workmanship though the images on the lintel and the simple flowers of the perforated screen are all covered with lime-wash. On either side of the navaraṅga doorway is a towered niche which must have contained Gaṇêśa on the right and Mahishâsuramardinî on the left. Both these images are now absent. The navaraṅga is narrow and pond-shaped with square-planned pillars imbedded in the walls. The south and west shrines contain round-headed lingas while the north one has a figure of Vîrabhadra of perhaps the 17th century.

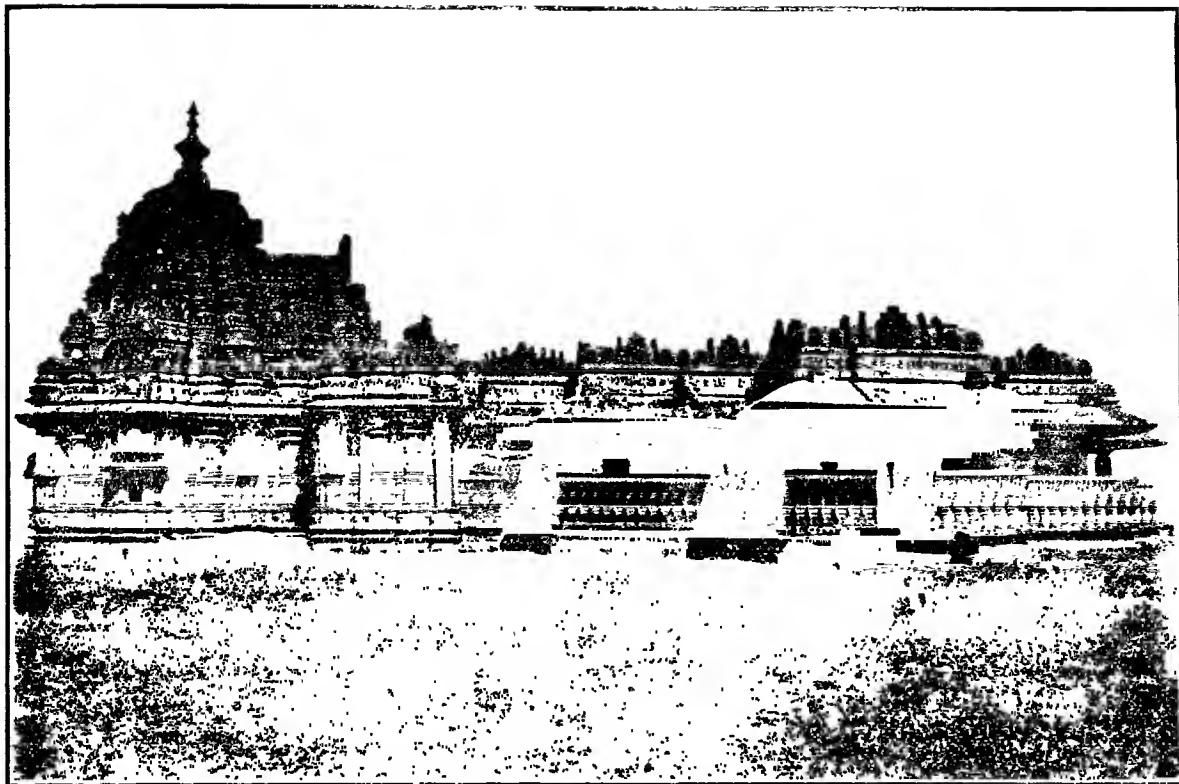
Directly opposite to Kêdârêśvara is a soap-stone mahâdvâra which must have given admission to the temple compound in the Hoysala days.

To the south of the main temple is a ruined building built at about the same time as Prabhudêva's temple and perhaps used as a temple or a manṭapa.

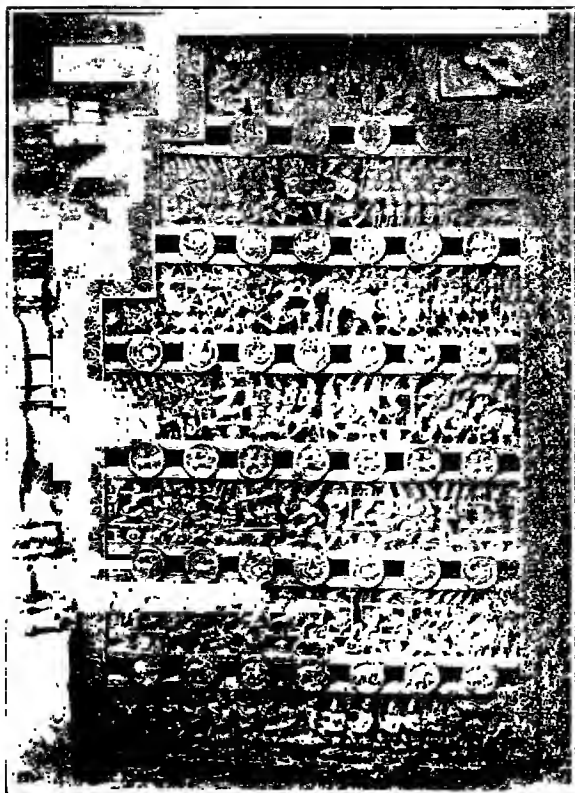
In the compound are numerous inscriptions dating from the time of Vikramâditya VI to the days of Châmarâja Woḍeyar IV of Mysore. In front of Prabhudêva's temple is an octagonal temple.

### PAÑCHALINGÊŚVARA TEMPLE.

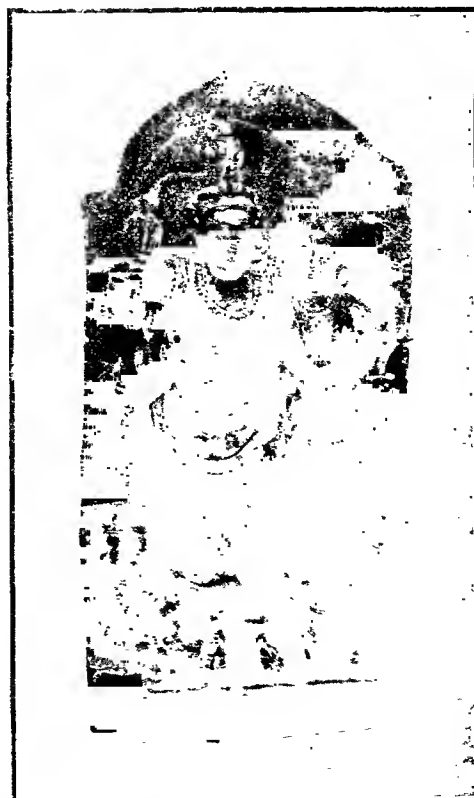
The Pañchalingêśvara temple, though small, is endowed with a sense of largeness in everything connected with it. The garbhagriha doorway is lofty, the dvârapâlaka figures said to have stood here before, but now found in the museum at Bangalore, are large and the linga inside is also huge. The temple necessarily



1. KAITABHESVARA TEMPLE AT KUBATUR: SOUTH VIEW (p. 49).



2. SOMESVARA TEMPLE AT BANDANIKE:  
CARVED SCREEN (p. 66).



3. PANCHALINGESVARA TEMPLE AT  
BELGAMI: UMAMAHESVARA FIGURE (p. 65).





must have been much larger than what it is now, as it is stated to have been the seat of Kâlâmukhî Brahmachâris containing a Sanskrit academy in which several students received their education. Unfortunately only the garbhagriha and sukhanâsi are now standing and the front maṇṭapa which differs from the garbhagriha both in scale and treatment is apparently a later addition. The sukhanâsi doorway is very well carved and the ceiling is unusually high. Among the figures lying in the vicinity of the temple is one which deserves special mention. The figure of Umâmahêśvara with which a legend is associated by the local people (*vide* Report of 1911) is an exquisite piece of sculpture (Plate XVIII, 3). The clear-cut features of the body, the gracefulness of the pose, the absence of the excessive ornamentation which is a characteristic feature of Hoysala sculptures and the shape and treatment of the head-dress indicate that it may belong to the pre-Hoysala period and possibly be ascribed to the 10th or 11th century A. D. This interesting specimen deserves to be carefully preserved from damage.

### UDRI.

Udri is situated at a distance of 6 miles to the north-east of Sorab Town. This is called Uddhura, Uddhare and Uddharâpura in inscriptions, and described as the principal defence and treasure house of the rulers of Jiddulige Nâḍ which was one of the *Kampanas* of the Banavâsi kingdom during the time of king Vîra Ballâla. The place must have been an important one in ancient times as can be seen from the traces of its fortwalls, and numerous inscriptions, vîragals and temples found inside it. Pieces of carved stones are scattered all over the village and in the pond. The village even now presents a neat appearance, several of the houses having gardens of fruits and flower plants attached to them. Several images of a female figure of almost life size with the right hand raised and the left hanging down holding a water pot are lying scattered at the entrance to the village. These may perhaps be another form of Sati stones. There was not a soul in the village at the time of inspection, the whole village having migrated to a neighbouring village to attend a jâtra festival.

There are several temples in the village all of which are in ruins. The most important monument of these (Plate XV, 3) is the

#### Sivalaya.

Śivâlaya situated at the north entrance to the village.

It consists of a garbhagriha, a sukhanâsi, and a navaraṅga.

(Plate XVII, 2.) There are 2 niches, one on either side of the sukhanâsi doorway. The right niche has a figure of Shaṇmukha, while the left is empty. By the side of the left niche in the navaraṅga there is a figure of Yakshiṇî holding a lotus in her right hand; her left arm is missing. In front of Shaṇmukha there is a lînga with a small Basava facing it. The Gaṇapati figure which was probably in the empty niche is now kept in the garbhagriha against the wall.

In the sukhanâsi the Saptamâtrikâ images are kept. The lintel over the garbhagriha is not carved, and that over the sukhanâsi has a seated Jain image. The panel over this lintel has a standing Jain figure with chauri bearers and attendants. This as well as the presence of the Yakshinî figure, already referred to, go to show that this must have been a Jinâlaya at first, which was later on converted into a Śiva temple. This is perhaps the Jinâlaya referred to in the inscription stone standing near it (E. C. VIII, Sb 140) which states that the structure was constructed in the year 1197 A. D. The perforated panel with Śaṅkara carved in the centre placed above the navaraṅga doorway seems to be a later addition probably substituted at the time of its conversion. The pillars of the navaraṅga are beautifully carved and the ceilings are all flat and plain except the central one which has a giant flower with innumerable long petals covering the whole space. The outside of the temple and the tower are plain and the finish is quite modern and ugly.

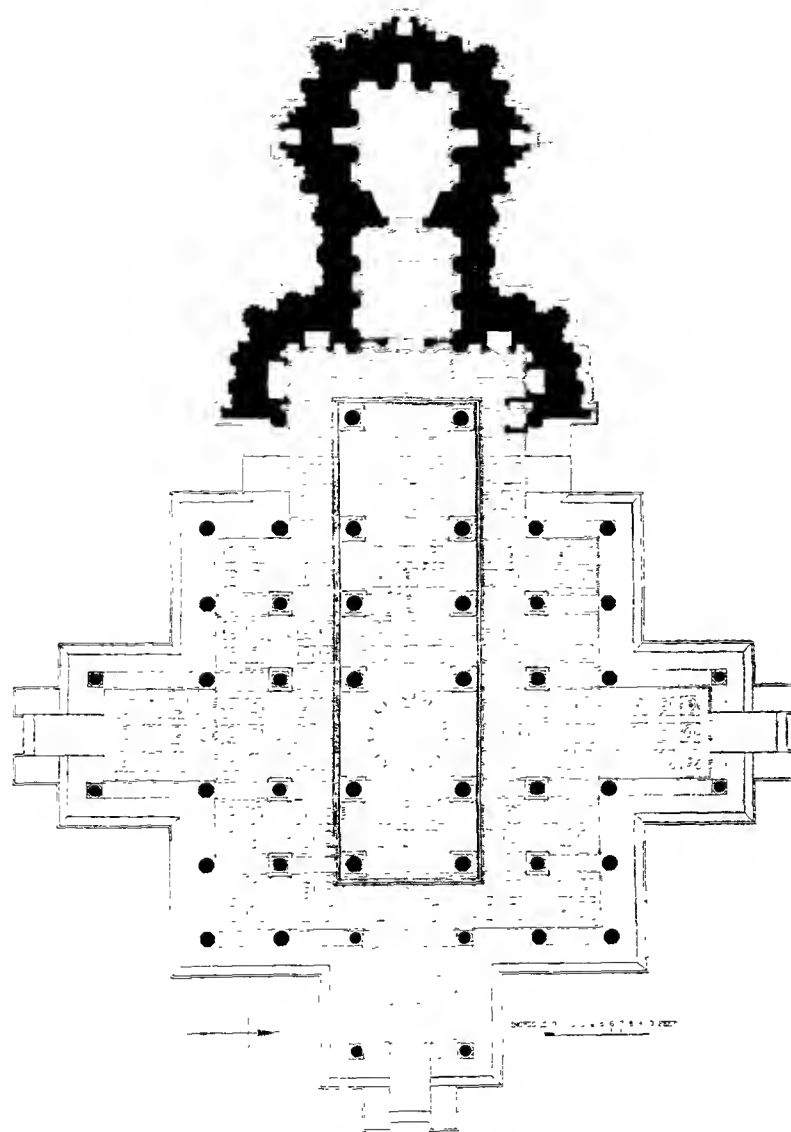
Besides the above there are two more Īśvara temples in the village both of which are completely in ruins.

Another temple in the village is dedicated to Lakshmî-Nârâyana and consists of a garbhagriha and a sukhanâsi. The lintel over the garbhagriha door has Gajalakshmî carved, while that over the sukhanâsi has the figure of Vêṇugôpâla. The image inside is a good piece of Hoysala art in a sitting posture with the attributes: śaṅkha, padma, gadâ and chakra and Lakshmî sitting on the lap.

### BANDANIKE.

Bandanike, which is described as the capital city of the Kadamba kings of Nâgarkhaṇḍa, must have been a prosperous town in the 11th and 12th centuries. The ruins of the city cover an extensive area the whole of which is over-grown with thick forest harbouring wild beasts. The most important of the monuments found here have been noticed in the Archæological Report for 1911 (Para 41).

Among these the Jain Basti is the earliest having been mentioned in an inscription, dated 918 A.D., the Trimûrti temple is the largest and the Sômêśvara temple, called Boppêśvara in the inscription standing near it, is the handsomest. The basti was restored and the front maṇḍapa added by one Boppa Śeṭṭi about the year 1200 and in 1203 A. D. some more devotees granted endowments to it for its maintenance. No definite date for the construction of the Trimûrti temple can be ascertained but by comparison of the style and treatment, it may be assigned to the same period as the Sômêśvara temple, *i.e.*, to about 1160 A.D. This last temple contains two carved screens fixed on either side of the front door, which show admirable workmanship (Plate XVIII, 2). Fortunately both of them are still in good condition though one of them has cracked from top to bottom. As these are rare specimens of perforated work, it would be well if at least this temple is



KAIṬABHĒSVARA TEMPLE  
KṚITŪR-SORAB TALUK

(p. 49).



cleared of all vegetation and preserved from further deterioration by means of all protective measures necessary.

Besides the above there are three more temples : one dedicated to Banaśaṅkarī, one dedicated to Śiva and the other empty. The Śiva temple is called Sahasraliṅga temple but the inscription standing near it calls it Sôṁêśvara. All these are in ruins and not interesting architecturally.

## KITTUR.

### HEGGADDEVANKÔTE TALUK.

To the north-west, about a mile away, is a fort about 100 yards by 100 yards, with a mound formed by a collapsed mud wall with a moat. Inside is a large foundation called the Pâllegâr's Palace. To its east is a small Basava temple with a Basava standing on an octagonal pillar with the engravings of Kâlî, Bhairava, Tâṇḍavêśvara, Nandîśvara, Châmuṇḍâ, Vaishṇavî, Durgâ and two Bhṛingis riding on the shoulders of two women. Near the door is a slab on which a man, his lady and child are marching with a swordsman behind them, his sword being uplifted. These sculptures appear to be of the Pâllegâr times. To the left of the road to Marali is a mound formed by the fallen west gate near which is a slab of granite, 4' x 2' bearing a Kannaḍa inscription of nearly 17 lines. It is in modern 17th century characters and mentions the name of Śṛiṅga Nâyaka in the 3rd line.

To the north of the town is a lane called the 'Kaḷḷôṇi' leading to the Jiyâra village. Its floor is strewn with pieces of old large size bricks. A water course by its side shows the ground, about 2' below, to be full of pottery, bricks, etc., which are at least 800 years old, if not older. In the field belonging to Deva-Chandrayya is a shrineless Basava called 'Naḍu-kêri-Basava' near which is a Nâyak's image (4' high) with dagger in his right hand. Round granite pieces are found nearby showing Châlukya or Hoysaḷa connections. Nearby is also a liṅga which is, perhaps, at least 1,000 years old. The Basava is certainly not of the Hoysaḷa times : it is plainer and perhaps, also, 1,000 years old.

The field to its south is pointed out as the old 'Sûle-gêri'. To its south-east is a field called 'Lachchi-hola' in a corner of which a pit was sunk. Here at a depth of 1½' only was found a row of bricks fallen on the broad end, evidently of a collapsed wall. These bricks measured 12" x 6" x 2" and are probably of a smaller kind than the larger ones measuring 16" x 9" x 2¾" or 3" said to be found in the Sûle-gêri and 'Basavanaguḍi hola'.

The Râmêśvara temple is a structure of moderate size mostly reconstructed in the early part of the 19th century, but having some old

relics. The building stands in a walled court-yard (130'  $\times$  100') and has a garbhagriha, a sukhanaṣi, a six-pillared navaraṅga, a small mukhamanṭapa and a Dēvi and Naṇḍi shrines. The garbhagriha (8'  $\times$  7') which is plain and of granite stone, has a large black liṅga (2' 3" high). The sukhanaṣi (7'  $\times$  7') contains a small Basava of the 19th century. Its doorway is plain with modern dvārapālas. In the navaraṅga are kept Nāgas, Gaṇapatis, etc. But the most ancient image among them is that of Mahishāsuramardini, a relief figure, 4' high, standing on a buffalo's head. The pose is very much like that of a similar figure in the temple at Naṇḍi, while the form of the body is like that of the Bhairavī figure in the Kōlāramma's temple at Kolar. The image wears a kirīṭa and shorts and holds horn (?), chakra, śaṅkha and kaṭihasta.

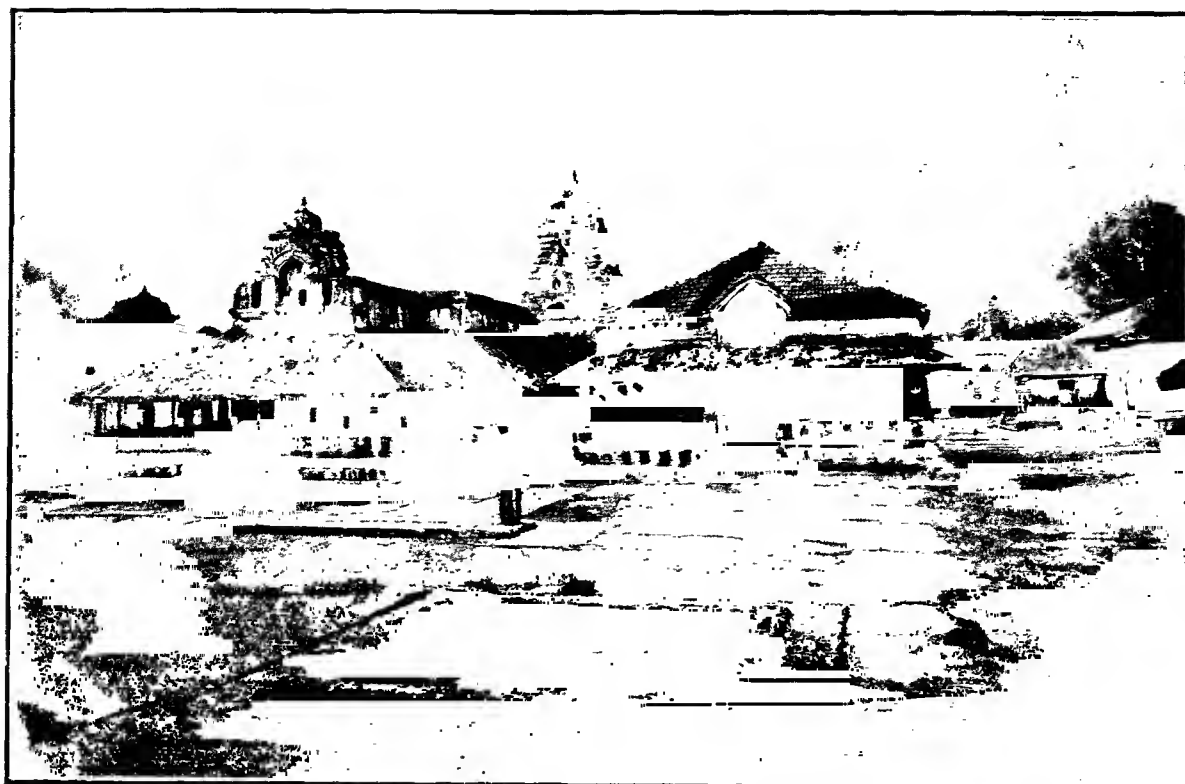
### ARASINAKERE.

Near Chaṭṭṇahalli, about 10 miles south-west of Mysore, is situated this village with a small silted up tank and a temple of Mahadēvēśvara. About quarter of a mile directly to the east of the village runs a water course, silted up and choked in several places, which appears to have cut deeply into the ground in the past, ultimately emptying itself into the Kapini river near Rāmapura. About 10' below the ground level, there appears to be a bed of pot-stone rocks. One of such rocks was probably jutting out prominently in the path of the water course. It is possible that the Bull on the Chāmuṇḍī hill suggested that its pair should be carved out of this rock.

At present, in the midst of the ploughed fields, we notice a large oval hollow (about 18' to 50') in the centre of which is a smaller hollow filled up with silt. Here about 10' below the ground were visible the top of the forehead of a roughly-worked large stone bull and its two short horns, each of about 3' 7" in length and 1' 9" in diameter at its base. The ornamental band encircling the root of the horns is about 3' 9" in diameter and 9" in width. (Plate XII, 2.)

As only a foot of the sculpture was visible, enquiries were made to collect more information. About 20 years ago, Śivapāda-svāmi, the popular Jaṅgama of Mysore, had, it appears, with the permission of the Jahagīrdār Sardar Gopal Raj Urs, excavated here and disclosed to view the Bull's ears, eyes, snout, hump and part of the body. According to tradition, it is said that the feet of the bull have not been carved out of the living rock and that the sculptor Ḍakaṇāchāri left the work thus unfinished, leaving even his tools on the spot. On a little excavation, two unfinished ears, each of the length of 3' 6" and of the width of 1' 6" at the base, were unearthed.

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1. MADHUKESVARA TEMPLE AT BANAVASI: FRONT VIEW (p. 52).



2. MADHUKESVARA TEMPLE AT BANAVASI:  
MADHAVA FIGURE (p. 52).



3. RAMESVARA TEMPLE AT KUPPAGADDE  
INTERIOR VIEW (p. 56).





## PART III—NUMISMATICS.

SOME VIJAYANAGAR COINS—(*Continued*).*SADÂŚIVARÂYA, 1542-1570.*

(PLATE XXI—1)

Type A :—**Lakshminarayana.**

(a) GOLD VARÂHA.

1. Ai . 45 Wt. 52·6.

Obverse :—Vishṇu and Lakshmî seated on raised seat.

Reverse :—Three line Nâgari legend with interlinear rules :—

Śrî pra tâ  
 pa Sa dâ si  
 va râ ya

2. Ai . 45.

Obverse :—Similar to No. 1, but fainter.

Reverse :—Similar to No. 1, but the third line reads :—

(Râ) ya ru

(b) GOLD HALF-VARÂHA.<sup>1</sup>

3. Ai . 4 Wt. 25·6.

Half Varâha similar to No. 1.

Sadâśiva Râya's Varâhas are often confused with those of Sadâśiva Nâyak of Ikkeri. The emperor was a Vaishṇava and his coins generally have on the obverse Vishṇu and Lakshmî with conch and discus ; while on the reverse there is invariably the title 'Râya' and often the word 'Pratâpa.' The Nâyak, though a very broad-minded ruler, was a Śaiva by birth and his coins have Śiva and Pârvatî with trisûla, damaruga, etc., and only the legend 'Śrî Sadâśiva' on the reverse. On some Vijayanagar specimens, 'Râya' becomes 'Râyaru,' the addition being due to the nominative plural termination of respect usual in the Kannaḍa language. The legend also indicates the predominance of this language at the court under the Tuluva dynasty as contrasted with the 'lu' in Tirumala-Râyalu which shows that Telugu rose into importance under the Âravīḍu dynasty, perhaps with the transfer of the capital to Penukoṇḍa.

<sup>1</sup> Ind. Ant. XXI, p. 322.

It is significant that the *de facto* ruler of the time, Rāma Rāya, did not issue coins in his own name. The military situation led the great general to assume control over the empire; but he was still loyal enough to the dynasty of his father-in-law to let Sadâśiva reign and appear on the coins and inscriptions as the sovereign of the empire.

Type B. Copper:—**Garuḍa.**

4. Ae.

Obverse:—Garuḍa kneeling to left, as on a coin of Kṛishṇarāya.

Reverse:—Three line Nāgari legend:—

Sṛī Sa dâ  
si va râ  
ya ru

5. Ae.

Obverse:—In circle of dots Garuḍa similar to No. 4.

Reverse:—Three line Nāgari legend with double rules between the lines and each letter in a square:—

Sṛī  
Sa dâ si  
va râ ya

6. Ae. Small coin.

Obverse:—Garuḍa seated in padmâsana with folded hands.

Reverse:—Nāgari legend as above, with 'Si va' clearly visible.

No. 4 is not found in London or Mysore. It appears to exist in Madras and is figured and described by Hultzsch.<sup>1</sup> No. 5 is important as it leads on to the chequered reverse types which became so common after this period.

Sadâśiva was content to reintroduce the Lakshmînârâyaṇa and Garuḍa types, the former of which was for a long time in disuse. His name would show that the Tuluva dynasty became pronouncedly Vaishṇava only after it rose to power and in its more humble days, it was more under Smârta influence.

Rangachari and Desikachari<sup>2</sup> attribute a coin with 'Lion' (Horse?) passant to left on the obverse and an uncertain Nāgari legend on the reverse to Sadâśiva Rāya. It is difficult to read the legend as 'Sṛī Sadâśiva Rāya.' The coin figured by them is more probably a provincial issue.

<sup>1</sup> Ind. Ant. XXI, p. 322.

<sup>2</sup> Ind. Ant. XXIV, p. 25, No. 6.

## THE ĀRAVĪDU DYNASTY.

TIRUMALARĀYA, 1570-73.

Type A:—Sri Rama.

(a) VARĀHA.

7. Ai. . 45. Varāha Wt. 51.6.

Obverse :—On raised seat meant to be a throne,<sup>1</sup> Śrī Rāma is seated wearing tall crown or kirīṭa, with Sītā seated by his side to the left and Lakshmaṇa standing behind the throne to the right. Lakshmaṇa has a strung bow on his right shoulder and his hands are joined in devotion. Rāma's right hand is in the abhaya mudrā or attitude of reassurance.

Reverse :—Three line Nāgari legend with interlinear rules :—

Śrī Ti  
ru ma la rā  
ya lu

8. Ai. Varāha.

Obverse :—Very low relief, in dotted border similar to No. 7. Lakshmaṇa holds the bow in his left hand and is nearly hidden by the margin.

Reverse :—In dotted border with creeper in front stands Hanumān to left with hands joined and tail raised up.

The unusually low and faint relief shows that this specimen came from a mint different from that of No. 7.

(b) HALF-VARĀHA.

9. Ai. Half Varāha. Similar to No. 7.

Tirumala's Varāhas bear on the obverse a group which evidently stands for the coronation of Śrī Rāma with only Rāma, Sītā and Lakshmaṇa.

After Sadāśiva's death in 1570, Tirumala Rāya found it necessary for military reasons to make Penukoṇḍa his capital. He thus transferred himself and his empire from the protection of God Virūpāksha of Vijayanagar to the care of Rāma-chandra. Tirumala still invoked on his inscriptions Gaṇapati, Śiva and Viṣṇu, and had always the old imperial colophon 'Śrī Virūpāksha' in Kannaḍa.<sup>2</sup> Yet owing to the resistance offered by Penukoṇḍa to the Moslems combined with the influence of the Śrī Vaiṣṇava teachers and possibly the choice of Rāma as the special deity

<sup>1</sup> Ind. Ant. XX, p. 307 ; E. C. S. I., No. 182 figures one of these coins but the legend is read incorrectly. (= Ellicot : Coins of Southern India).

<sup>2</sup> C. C. Krishnamacharlu in the Ind. Ant. 1915, p. 225.

of the emperor, he introduced Râma on the coins. It is likely that the tradition about the Râm-Taṅkas said to have been minted at the coronation of Râma, may have led to the issue of a large number of new Râma-Taṅkas<sup>1</sup> on and subsequent to the coronation of his devotee Tirumala Râya. As the reign of Tirumala synchronises with the revival of the worship of Râma in South India under the leadership of the Tâtâchâryas, it is reasonable to hold that some of the Râma-Taṅkas of good gold which are worshipped in South India were produced in the days of Tirumala and his successors. But a large number of them, especially those of silver and alloys, are imitations produced not only in the south but also in the north as is borne out by the Hindi couplet on some of them:—

Râma, Lachmana, Jânakî! May Victory be to Hanumân.

Tirumala's coins bear witness not only to the highly devotional character of the emperor but also to the fact that after Tâlikôta the Karnâṭaka Empire not only drove back the invaders but was able to recover a great deal of its territory, finances and prosperity, though its organisation might have become more decentralised and its prestige greatly diminished.

#### Type B:—Conch and Discus.

10. Ae. '65

Obverse:—In ring of dots, large conch to left and discus to right, with crescent moon above and sun below.

Reverse:—In linear circle surrounded by a ring of dots, dagger in centre and on both sides of it three line Nâgari legend reversed:

(cha)  
la ma  
râ ya

#### Type C:—Garuda.

11. Ae.

Obverse:—In ring of dots, anthropoid Garuḍa kneeling to left with dagger in front and conch and discus on both sides of head.

Reverse:—In double lined circle with ring of dots between them, three line Nâgari legend reversed with interlinear rules:—

Srî Ti  
ru ma la  
râ ya

The two copper coins No. 10 and 11 appear to be cast and are similar in make to the Madura coins of Venkaṭappa Nâyaka.

<sup>1</sup> E. C. S. I., p. 99.

The conch and discus are distinctive Vaishṇava symbols and stand respectively for Viṣṇu's terrible discus or chakra named Sudarśana, with flames darting forth from it; and his conch, the Śaṅkha Pañchajanya, which he took as a trophy from the demon Pañchajana and with which he blew his triumphant blast in the hours of battle and of victory. These two emblems passed from the Karnāṭaka Empire to the kingdom of Madura where they appear on the coins of some of the Nāyaks. But they found a final home in Madura's feudatory and later successor for power in the south-west, Travancore. In this latter kingdom, the chakra appeared so commonly on the coins that a class of them became known as 'Chakrams,' which are still the most popular copper pieces circulating in that state.

Type D : — **Boar.**

**12.** Ae. '6

Obverse:—In linear ring surrounded by a ring of dots<sup>1</sup>, boar charging to right with lifted tail and bristles on back standing on end. The boar wears girdle ornament. In field above, dagger and sun.

Reverse:—In linear ring surrounded by ring of dots, corrupt three line legend with interlinear rules in Naṇḍi Nāgari characters, resembling Kannāḍa characters:—

Sṛi Ti  
ru ma la  
râ ya

There can be no uncertainty about the legend, though the omission of some parts of the characters makes it difficult to read.

**13.** Similar to No. 12 as figured by Elliot<sup>2</sup>. The legend was read as "Chalam (Chalan) Tiramala taka (tanka)." The legend is correctly:—

Sṛi Ti  
ru ma la  
râ ya

The Naṇḍi Nāgari characters have acquired a peculiar form perhaps owing to worn out old legends being copied by illiterate craftsmen or, more probably, owing to a change in the mode of writing due to the influence of Kannāḍa characters.

**14.** Ae. '6

Obverse:—In ring of dots, Boar to right with raised tail<sup>3</sup> and bristles and dagger and crescent moon above.

Reverse:—In ring of dots, corrupt three line Kannāḍa legend with interlinear rules:

Sṛi Ti  
ru ma la  
râ ya

<sup>1</sup> E. C. S. I. No. 103.

<sup>2</sup> E. C. S. I. No. 104.

<sup>3</sup> Elliot: Num. Gleanings. No. 11-17.

The specimen is ruder than No. 13, and the legend barbarous. Hultzsch holds that it is corrupt Kannaḍa<sup>1</sup>.

The boar is Âdi Varāha, the third incarnation of Vishṇu. It was the famous crest of the Chālukyas. It is interesting to find Tirumala Rāya reviving the old Chālukyan boar, perhaps in connection with the temple of Śvēta Varāha at Śrī Mushṇa. Elliot<sup>2</sup>, Hultzsch and Rangachari and Desikachari<sup>3</sup> have published several coins of the 'Chalama Tirumala' variety.

#### Type E:—Elephant.

##### 15. Ae.

Obverse:—In broken linear circle with a ring of dots outside<sup>4</sup>, tusker elephant to left with sun and moon above and dagger in front. Four dots under a line in field below.

Reverse:—In lined circle with ring of dots three line Nāgari legend:—

(Śrī cha)  
la ma  
rā ya

Rangachari and Desikachari read the legend as 'Uttama Rāya'. 'Chalama Rāya' may be better as the title 'Chalama' appears on other coins of the boar type and of Veṅkaṭa Rāya I. Its exact significance and its attribution to Tirumala Rāya are both doubtful.

#### Type F:—Bull.

##### 16. Ae.

Obverse:—Bull couchant with dagger.

Reverse:—Nāgari legend 'Tirumala' reversed.

On page 25 of Vol. XXIII of the Indian Antiquary, Rangachari and Desikachari publish the coin. They read the legend as 'Uttama Rāya' and explain it in a long note concluding that it refers probably to Achyuta Rāya. The legend is perhaps 'Tirumala' reversed and the coin most probably the issue of some Viceroy in the Udayagiri area. The couchant bull was not a symbol of the Kaṇṇāṭaka Empire in its best days. It appears to have come with the Telugu influence from the Koṇḍavīḍu border land more than from Rāmēśvaram where also it was an old device. This fact that about this time the Crown Prince Śrī Raṅga actually took Udayagiri and Koṇḍavīḍu supports the view that this type was issued by Raṅga in the name of his father after Koṇḍavīḍu was taken. That the bull in some form could still appear on the coins of the empire bears out the fact that Tirumala worshipped both Śiva and Vishṇu though his personal inclination was towards Rāmachandra.

<sup>1</sup> Ind. Ant. XXI, p. 322.

<sup>2</sup> E. C. S. I. No. 103.

<sup>3</sup> Ind. Ant. XXIII, p. 25.

<sup>4</sup> Ind. Ant. XXIII, p. 25, No. 4.

*ŚRĪ RAṄGA RÂYA I, 1573-1585.*Type A :—**Venkatesa.****17. Ai.** 5 Varâha Wt. 52-8.

Obverse :—Under ornamental arch supported by ornamental pillars, god Venkaṭeṣa standing to front as on a Venkaṭeṣa type of Kṛishnarâya.

Reverse :—Three line Nâgari legend with interlinear lines :—

Śrī ra(n)  
ga rā  
ya

Śrī Raṅga Râya I's chosen deity would appear to be Venkaṭeṣa of Tirupati as he chose that god for the obverse of his coins following the model of Kṛishnarâya. The condition of the coin shows that art was still flourishing and the finances of the Empire were quite good. It was Śrī Raṅga Râya I who evidently revived the Venkaṭeṣvara series. That the Emperor was not a bigoted Vaishṇava yet is shown by his continuing the old practice of invoking Gaṇapati, Śiva and Viṣṇu in his inscriptions and using the old Kannaḍa colophon 'Śrī Virûpâksha'.<sup>1</sup>

*VENKATARÂYA I, 1585-1614.*Type A :—**Venkatesa.**

(a) GOLD, "VENKATARÂYA VARÂHA."

**18. Ai.** 45. Varâha. Metal, fair quality Wt. 52 (?)

Obverse :—Under plain arch supported by pillars of dots, God Venkaṭeṣa standing to front as on a coin of Kṛishnarâya.

Reverse :—Three line barbarous Nâgari legend with interlinear double rules.

Cha la ma  
Vaṇ ka ṭa  
ra yâ

(b) GOLD HALF-VARÂHA.

**19. Ai.** Venkaṭarâya Half Varâha.

Obverse :—Under ornamental arch supported by ornamental pillars, Venkaṭeṣa standing to front.

Reverse :—Similar to No. 18. But the legend reads :

Vī ra  
Ven ka ṭa  
râ ya

<sup>1</sup> Bidie: Pagoda or Varâha coins, p. 47.



The Veṅkaṭêśvara types are numerous and the only ones among them which can be assigned with any certainty to any definite ruler are those bearing the king's name Veṅkaṭa Râya as distinguished from the god's name 'Veṅkaṭêśvara.' The word 'Chalama,' which is met with also on some coins of Tirumala Râya, has been explained as 'Saluva'; but its real meaning is still uncertain. The title 'Vîra' is only a reversion to the old title of Harihara I and Bukka I and would be properly applied to the last great ruler of the empire. On the coins, the form 'Veṅkaṭa Râya' always appears and not 'Veṅkaṭapati,' and there is little doubt that it refers to Veṅkaṭa Râya I who wielded real authority in South India. That the empire in his day was still prosperous is borne out by the comparatively good kind of coinage issued and the gold in the coins.

Veṅkaṭa Râya I was an able soldier and ruler. But the Shahis gave him such trouble that he had to change his capital several times. These experiences and the probable annexation of Vijayanagar by the Moslems induced the king to alter his colophon to 'Śrî Veṅkaṭêśa' in Kannaḍa. He was crowned by a Śrîvaiṣṇava guru and was himself so far a follower of that sect that, in his inscriptions, Veṅkaṭêśa is invoked at the commencement and only Viṣṇu exclusively in other places. Henceforth Śrîvaiṣṇavism became the king's religion and the ruler greatly encouraged the worship of Veṅkaṭêśa, the family god of his family gurus, the Tâtâchâryas.

#### Type B:—Garuda.

20. Ae. 8. Large and thick.

Similar to Kṛiṣṇarâya's Garuḍa type but the legend is in mixed Nâgari and modern Kannaḍa characters and reads:—

Śrî  
Veṅ ka ṭa  
râ ya

Hultzsch attributes this type to Veṅkaṭappa Nâyak of Madura. But the use of the word 'Râya' and the close resemblance of this type to the Garuḍa type of Kṛiṣṇarâya points to its being an issue of Veṅkaṭarâya I.

#### Type C:—Hanuman.

21. Ae. 5. Smaller than 20.

Obverse:—Rude anthropoid Hanumân to left, with right hand uplifted as on Harihara's coins.

Reverse:—In ornamented square, two line Nâgari legend:—

Śrî (Veṅka ?)  
ṭa râ va

The figure is more like Hanumân than Garuḍa and the square on the reverse makes it contemporaneous with the issues of the Madura Nāyaks. The last letter of the legend may suggest the Mahrattas of Tanjore who also had a Venkṭa Râv. But the association of Hanumân with Garuḍa and the figure of the former closely resembling the obverse figure of the issues of Murâri and Harihara I make the coin more probably that of a Venkṭa Râya of the Karṇāṭaka Empire. As it is unlikely that Venkṭa Râya II issued any coinage in his own name, the specimen has been attributed to Venkṭa Râya I.

Rangachari and Desikachari attribute a variety with Hanumân on the obverse and a Nâgari legend on the reverse to Venkṭapâti and read the legend 'Śrī Venkṭapâti Râya.' The same legend is read by Hultzsch 'Vīra Bhūpati Râya.'

*SRI RAṅGA RÂYA II, 1614-1615.*

Type:—**Bull couchant.**

**22.** Ae.

Obverse:—Bull couchant as on Tirumala Râya's No. 16.

Reverse:—Telugu legend:—

Che ka râ  
ya lu

The distinctly Telugu legend and the couchant bull suggest that the specimen was issued in the Udayagiri area. It has been assigned to Śrī Raṅga Râya II as he was generally known by his title 'Chikkarâya' or the crown prince or, better still, as co-regent. In the capacity of Viceroy, he ruled the north-east frontier as every other crown prince had to do in those days and it is not unlikely that the specimen in question was issued by him in his own name even when his uncle was still on the throne. Towards the end of the latter's reign he allowed the Viceroys to be practically independent and it would be nothing unusual if the co-regent issued copper coins in his own name as Madura was even then doing.

*VENKATAPATI RÂYA II, 1630-1642.*

Type:—**Venkatesa with Consorts.**

**23.** Ai. Varâha.

Obverse:—God Venkṭeśa with Śrîdêvî on right and Bhûdêvî on left.

Reverse:—Uncertain.

This type was the original of the 'Three Svâmi' pagoda which even the E. I. Co. issued in its earlier days.

*ŚRÎRÂṄGA RÂYA III, 1642-1655-1664.*Type A :—**Venkatesa.**

(a) GAṆḌIKÔṬA VARÂHA.

**24.** Ai. '5 Varâha. Wt. 51·5 underweight. Much alloy<sup>1</sup>.

Obverse :—Under arch, Venkaṭêṣa as on Venkaṭarâya I's coins.

Reverse :—Fine three line Nâgari legend : —

Śrî Veṇ ka  
ṭê sva râ  
ya na maḥ

**25.** Ai. '5 Varâha.

Obverse :—Similar to No. 24, but art poorer, pillars still elaborate.

Reverse :—Three line Nâgari legend of which only part is clear :—

śrî Va  
ka .... ra  
na ma

standing for 'Śrî Venkaṭêṣvarâya namaḥ'.

**26.** Ai. '45 Varâha<sup>2</sup> Wt. 52·3.

Obverse :—Similar to No. 24 but a little less elaborate.

Reverse :—Three line Nâgari legend, barbarous.

On No. 24, the inferiority of the metal shows that it was issued by the Government in financial difficulties. The legend is more indefinite in character on 25; it is possible to read the legend though it is barbarous. Bidie<sup>3</sup> reads it as 'Sri Ram, Raja Ram, Ram Raja,' which is evidently inexplicable and incorrect. The legend on No. 26 has been read by Hultzsch as 'Śrî Venkaṭêṣvarâya namaḥ'; but it is very indistinct and may be read differently.

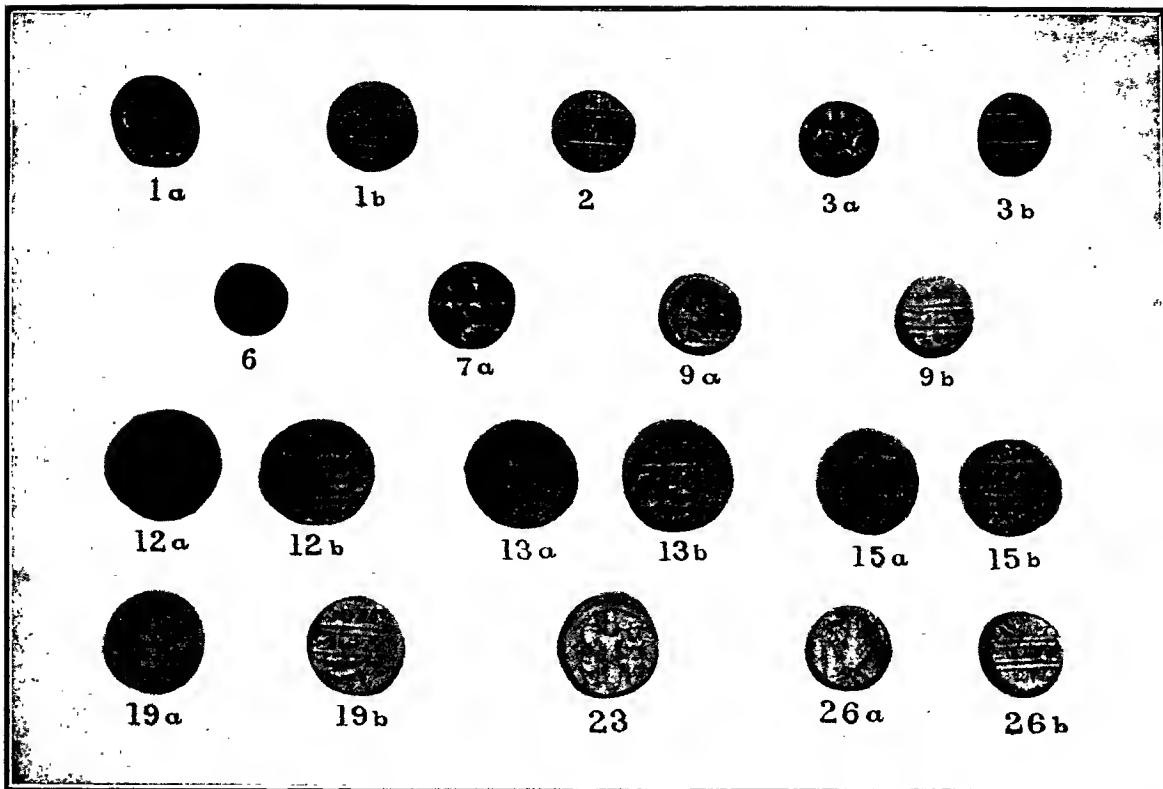
(b) HALF VARÂHA.

**27.** Ai. Gaṇḍikôṭa Half Varâha.

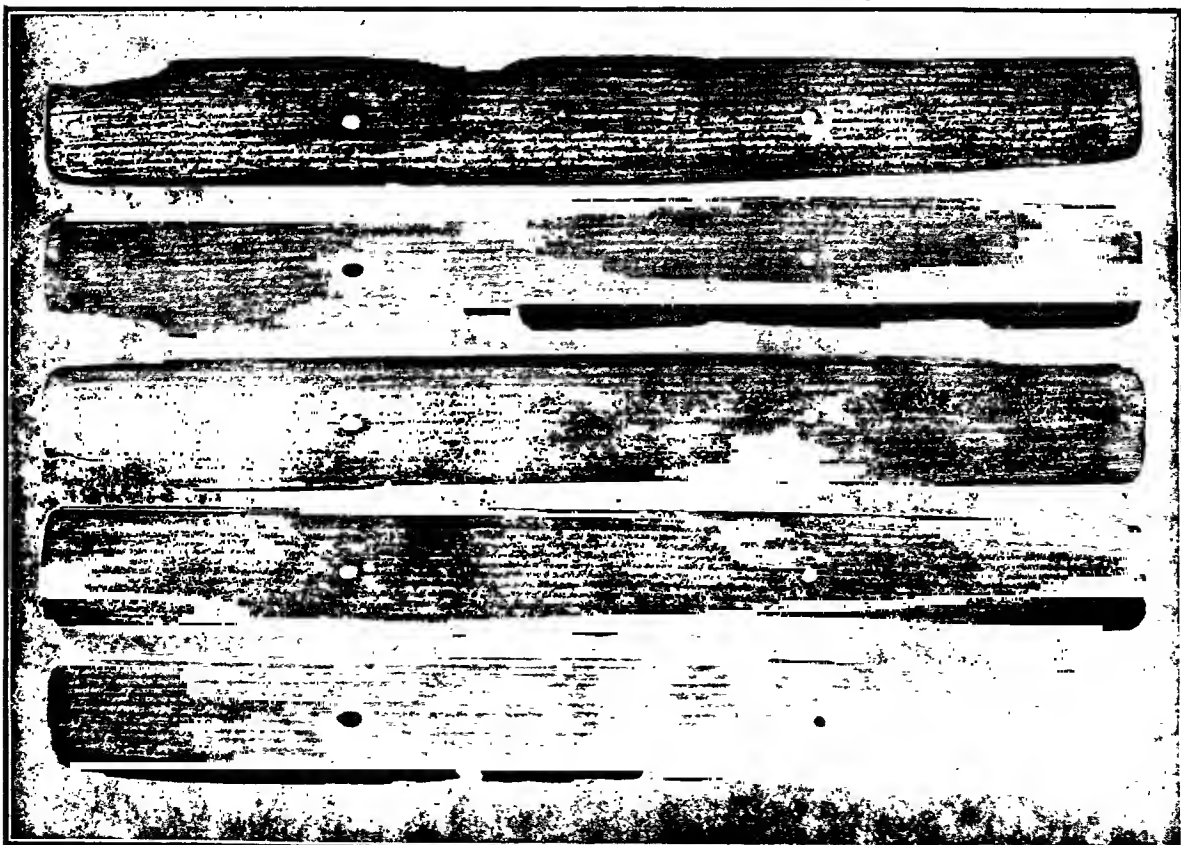
Similar to Gaṇḍikôṭa Varâha.

Subsequent to 1615, the last rulers of the decaying empire sought refuge in the great God of Tirupati and issued gold pieces in his name only. These have his effigy on the obverse and on the reverse a Nâgari legend, often an illegible scrawl: "Śrî Venkaṭêṣâya namaḥ," meaning "Adoration to Śrî Venkaṭêṣa." Such coins are widely used for worship in South India especially by the Śrîvaiṣṇavas. It cannot

<sup>1</sup> Bidie, p. 46.<sup>2</sup> Ind. Ant. XX 307; E. C. S. I. No. 106.<sup>3</sup> Bidie, p. 47.



1. COINS OF SADASIVARAYA AND HIS SUCCESSORS (p. 69).



2. SUKTISUDHARNAVA (p. 80).



be definitely said that Veṅkaṭarāya I himself did not issue them in his last days. However, it continued to be issued by the local rulers until they were conquered by the Shahi armies in 1646 and later. They show a varying quality of metal, a varying standard of art and a varying clearness of legend and would appear to have been issued mostly in the days of Rāmachaṇdra and Veṅkaṭarāya II. The Moslem conquerors copied it in whole or in part owing to its great popularity and later on the East India Company continued to issue its pagodas with the figure of Veṅkaṭêṣa on them. The Veṅkaṭêṣa type is generally known as the Gaṇḍikôṭa Varāha, after a fortress in the Cadapah District which was one of the strongholds of the Karṇāṭaka empire in its last days.

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## PART IV—MANUSCRIPTS.

### MALLIKÂRJUNA'S SŪKTISUDHÂRṆAVA.

#### A GREAT ANTHOLOGY OF OLD KANNADA POETRY.

(Plate XXI, 2).

It has been well-known that the poet Mallikârjuna produced this work in the reign of Sômêśvara Hoysaḷa. Till now only two fragmentary manuscripts of the work appear to have been known. A fresh and correct manuscript of the same work has been discovered at Belur, Hassan District, in the library of Mr. Râma Dâs, a descendant of the famous scholar, musician and poet Vaikuṇṭha Dâsa of Belur.

The Belur manuscript is practically complete except for the loss of the last chapter and does not bear any sign of the last portion having been copied out at all. The manuscript contains 62 palm leaves (size : 17" × 2") of which the right hand side of the first leaf has been lost. The title of the last or the 18th chapter which is missing is mentioned in the introductory chapter as Virôdhijaya and the first chapter of the manuscript appears really to be composed of what ought to be two different chapters, *viz.*, Pîṭhika and Samudra-Varṇanam. The first and second chapters only contain the proper prose colophon mentioning, in addition to the name of the chapter, the fact that it is a portion of the work called 'Kâvya-sâra' composed by Mallikârjuna. At the end of each of the other chapters only the chapter name is given.

There is no definite indication of the date of copying. This has to be inferred from the palæography of the manuscript. The scribe appears to have been a man of learning and culture and he has used the difficult letter 'ॐ' correctly. At the same time the aspirates like 'dha' 'tha', etc., have the vertical separation strokes at the bottom. These and other features suggest that the manuscript might have been copied in the 17th century.

Only two other manuscripts of this 'Kâvya-sâra' have been known and both of them are now in the Government Oriental Library, Mysore. Both of these are paper manuscripts. The smaller of the two which bears the Register No. K. A. 51 contains only the first 8 chapters, of which the 2nd and the 8th are both incomplete. So far as it goes, its readings and versions agree very closely with the Belur manuscript. The chief differences are these:—

- (1) Chapter I of K. A. 51 is the introduction and Chapter II is 'Samudra-Varṇana'.
- (2) It contains 28 stanzas which are absent from the Belur manuscript, while the latter has 20 stanzas which are not found in K. A. 51.

Evidently the two manuscripts were copied from two different sources and K. A. 51 was probably the manuscript which was used by the editors of the first edition of the 'Kâvyâvalôkana.' K. A. 51 is highly useful in supplying the missing portions of the first leaf of the Belur manuscript.

The other manuscript bears the Register No. K. A. 180. It bears the same title and has 15 chapters corresponding in name to the first fifteen chapters of the Belur manuscript. But the differences between this manuscript and the other two are so great that it would be difficult to identify it as the same work :—

- (1) The first half of the first chapter containing Hoysala genealogy is altogether omitted.
- (2) Though each chapter begins with similar sets of stanzas descriptive of the contents of the chapter, the succeeding stanzas are in a very different order and the selections also considerably differ. Many verses composed by poets subsequent to Mallikârijuna like Chaunḍarasa (A.D. 1300)<sup>1</sup> Madhura-kavi (A.D. 1385)<sup>2</sup> and a stanza from Sômarâja are also inserted, though a very large proportion of the verses are identical with those found in the other two manuscripts.
- (3) There are definite differences also in the invocatory stanzas which will be discussed under the religion of the author.
- (4) The colophons also differ.

Of the three manuscripts now under consideration it is comparatively easy to decide that No. K. A. 180 should not be relied upon.

#### **Criticism of the Manuscripts.**

Since it contains the writings of later writers it is not correctly the work of Mallikârijuna. It appears to be the attempt of a later writer to produce another anthology using Mallikârijuna's work and making additions from later writers thereto. Its main use would perhaps be in supplying us with alternative readings for verses whose identity can be definitely established in two works. Further it may have its own independent value as a revised anthology of a later date. Another work of a similar nature and bearing also the title Kâvyâ-sâra was produced at a later age by Abhinava-Vâdi-Vidyânanda.

It was noted above that the other two manuscripts are practically identical so far as they go, though the Belur manuscript is definitely more valuable since it is fuller, more correct and is much older. K. A. 51 would, of course, help to supply the missing portions of the first chapter.

In the present note the Belur manuscript is solely relied upon except for the fact that the missing portion of the first leaf is made up from K. A. 51.

<sup>1</sup> R. Narasimhachar : Kavicharitre Vol. I, page 403.

<sup>2</sup> ibid. page 427.



The name of the poet is distinctly mentioned as Mallikârijuna and a note has been published about him in Mr. R. Narasimhachar's

### **The Poet.**

Karṇāṭaka Kavicharitre, Vol. I, pages 369-80. Mr. Narasimhachar in reviewing the work assigned the date circa 1245 A.D. to its author whom he has correctly mentioned as being connected with Sômêśvara Hoysaḷa and his father Narasiṃha. But a change made by Mr. Narasimhachar in the second edition of his work has given rise to a doubt about the religion of the poet. Mr. Narasimhachar states in this edition that the work begins with the praises of Jina and therefore the poet was a Jain, while in the first edition both these statements are absent, the religion of the poet being thus an open question. On this point and on the question of the date of the author, Dr. A. Venkatasubbiah has published an article in his book 'Kelavu Kannaḍa Kavigala Jivana Kâlavichâra', (page 182) holding the view that the author was a Smârta Brâhman identical with Chidânanda Mallikârijuna of Basral and the work was definitely produced in the year 1263 A.D. Mallikârijuna's work is an important evidence and, sometimes the only one, for the dates of several authors whom he quotes. Since the Belur manuscript has now been discovered, an attempt is made below to decide these points of controversy, namely :—

- (1) the identity of the poet,
- (2) his religion,
- (3) his date.

From a close study of the manuscripts and the position held by the two differing scholars it looks very probable that Mr. Narasimhachar wrote his note for the first edition of the Kavicharitre with only the original of K. A. 51 and that the changes were made in the second edition on the basis of the information obtained by a glance at the commencement of the original of K. A. 180 without a detailed study. Dr. Venkatasubbiah has no note on the manuscript used by him.

Mr. Narasimhachar has noticed two poets Chidânanda Kavi (1235) and Mallikârijuna (C. 1245) separately and agreed that the former was the author of the Basral temple inscription of 1237 A. D. which mentions him as Chidânanda, son

### **His Identity.**

of Parama Prakâśa Yôgîśvara.<sup>1</sup> Dr. Venkatasubbiah identifies Mallikârijuna with Chidânanda of the Basral inscription. This identification can be supported by the following points :—

1. The author of the Sûktisudhârnava is mentioned as Parama Chidânanda Mallikârijuna in the colophons and as Chidânanda only in a verse in the introductory chapter.
2. Kêśirâja mentions his father's name as Chidânanda Mallikârijuna.<sup>2</sup>

<sup>1</sup> E. C. III, Md. 122, line 73.

<sup>2</sup> Śabdamanidarpaṇa Ch. I, Stanza 2.

3. Several stanzas giving Hoysala genealogy in the present work are identical with those found in the Basral inscription and in Naga-mangala 98 which was also, probably, the composition of the same author.

Thus there could be little doubt that the author of the present work and the inscriptions was Chidānaṇḍa Mallikārjuna.

There is no reason to doubt Mallikārjuna's statement that he was the son-in-law of Sumanōbāṇa, the general and poet of the court of Narasimha Hoysala. Kēsirāja names his father as Chidānaṇḍa Mallikārjuna while his maternal grandfather is stated to be Sumanōbāṇa. Thus Kēsirāja was no doubt the son of Mallikārjuna.

The view that the poet was a Jain is held by Mr. Narasimhachar in the second edition of Vol. I of the Kavicharitre owing purely to the fact that Jina is praised at the commencement of the manuscript used by him. Since, as stated above, this version is of Manuscript K. A. 180, it may not be relied upon; nor is there any definite reason to hold that Kēsirāja was a Jain<sup>1</sup>. Even if he was, there is no reason to think that father and son must necessarily have belonged to the same faith. Further, in the Belur manuscript not only are Viṣṇu, Śiva, Gaṇapati and Sarasvatī praised but praises of Jina are significantly absent and in no part of the manuscript does there appear any indication that the author had special reverence for the Jain faith. In fact Jainism occupies a secondary position while faith in Śiva predominates including admiration for the sport of hunting in which Śiva indulged<sup>2</sup>. This and the fact that the author, as inferred above, was connected with the consecration of the Basral temple, though just as an author, go to show that the religion of the author was, in all probability, according to the Smārta sect.

For lack of direct evidence in respect of the author's date we have to depend on the dates assigned to Sômêśvara Hoysala of whom Mallikārjuna was a contemporary. Mr. R. Narasimhachar has stated<sup>3</sup> that this king reigned from 1234 to 1254 A. D.

<sup>1</sup> Kavicharitre, Vol. I. p. 386.

<sup>2</sup> ಮೊದಲೊಳುಮಾಮಹೇಶ್ವರನೆ ಬೇಡರರೂಪನೆ ತಾಳ್ದಿ ಬೇಂಟೆಯಾ |  
 ಡೊಡೊಡಿನ ವಂಶಜರ್ ಪಲಬರುಂ ನೈಪರತ್ನಿಯೊಳಂತು ಬೇಂಟೆಯಾ |  
 ಡೊಡೊಡ ಮೃತಾಂತು ವಂಶತಲಕರ್ ಮೃಗಯಾತ್ರಿಗಳಾಗಿ ಬೇಂಟೆಯಾ |  
 ಡಿದರೆನೆ ದೋಷಮಿಲ್ಲವಿಯದರ್ ಪಟ್ಟವರ್ ಮೃಗಯಾವಿನೋದಮಂ ||

<sup>3</sup> Kavicharitre Vol. I, p. 369. But in Vol. III intro P. LIX he has accepted that Sômêśvara may have died in 1264 A. D.

Dr. Venkatasubbiah, on the other hand, would put the date of Sômesvara's death long afterwards *i.e.*, in about 1265 A. D.,<sup>1</sup> though he seems to have no objection with regard to his initial year *i.e.*, 1234. In the views held by them, both the scholars appear to have depended largely on others' statements : Mr. Narasimhachar following Rice<sup>2</sup> and Dr. Venkatasubbiah following H. Krishna Sastri.<sup>3</sup> It is true, as Narasimhachar has said, that Narasimha III had begun his rule in the Karnâṭaka country by about 1256 A. D ; but it is also true, as Dr. Venkatasubbiah holds, that Sômesvara had not died by then ; for the inscription Bl. 125, though it was issued by Narasimha III himself, was, in fact, issued for the prosperity of his *father's* kingdom, not for that of his own. Dr. Venkatasubbiah adduces two more inscriptions—Bl. 73 of March 14, 1255 A. D. and Hg. 10 of June 20, 1255 A. D.—to prove conclusively that even after 1254 A. D. Sômesvara was living and actually ruling his dominions from Kaṇṇanûr. But his statement, based on Mr. H. Krishna Sastri's, that Sômesvara lived up to 1265 A. D. cannot be maintained ; for we are by no means certain whether the inscription dated in the 29th year of Sômesvara has any bearing whatsoever on the date of his coronation as emperor in the Karnâṭaka country. He does not consider if it would be feasible to class as one chronological set all the inscriptions of Sômesvara irrespective of the localities they come from. Indeed, there appears to have been one system of reckoning his dates in the Kannaḍa country and quite a different one in the Tamil land. His inscriptions in the Kannaḍa country invariably give the Śaka year and other details but generally do not give the corresponding regnal year. In one or two cases where the regnal year is given—*e.g.*, Tk. 87, 5th year—the reference was unmistakably to the year of his coronation (1234) in the Kannaḍa country. Salem 69, 204 of 1910 may however be cited to show that in the north-west part of the Tamil land, too, the regnal year had reference to the year of his coronation in the Kannaḍa country. But we must remember that Salem is very near the Kannaḍa country and may have been included within its very precincts during the days of the Hoysaḷas. In the Tamil country proper the inscriptions of the time of Sômesvara are invariably dated in his regnal years but seldom give the equivalent Śaka years, though other details are sometimes given. Further, these details themselves have been misleading in view of the fact that while a few of the inscriptions may also be shown to point to the initial year of Sômesvara as having begun in 1233-34 A. D. others, which form the majority, would carry the initial year definitely backwards, though they would yet point to no definite date. A list of such inscriptions could be given but it does not

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<sup>1</sup> Kelavu Kannaḍa Kavigala Jivana-kāla Vichāra P. 185.

<sup>2</sup> Rice E. C. V. Intro. P. 26.

<sup>3</sup> A. S. I. 1909-10 P. 150 ff.

seem necessary here for our purposes.<sup>1</sup> Suffice it to say, however, that though the initial year problem in the Tamil country is enveloped by some amount of interesting uncertainty, it is certain that Sômesvara's governorship in the Tamil country began several years before 1233-34 A. D.;<sup>2</sup> that from such initial year his regnal years began to be counted there; and that, therefore, the inscription of his 29th year pointed out by H. Krishna Sastri and Dr. Venkatasubbiah has no bearing on the longevity of the life of Sômesvara. The Bâchalli plates<sup>3</sup> give us incontrovertible evidence of Sômesvara's death which must have occurred before 1st April 1256 and Hg. 10 affirms that he was living on June 20, 1255 A. D. We have to conclude, therefore, that Sômesvara died sometime between 20th June 1255 and 1st April 1256 and we would not be far wrong in putting his death nearer the latter than the former date.

It is not necessary to assume, as Mr. H. Krishna Sastri and Dr. Venkatasubbiah have done,<sup>4</sup> that Sômesvara was killed by Jaṭavarman Sūndara Pāṇḍya<sup>5</sup> in 1265 A.D., for the period of the latter's rule was from 1254 A.D. to 1271 A.D. and Sômesvara could very well have been killed by him, if indeed he was killed, in 1256 A. D. This date cannot, however, be affected by the two stanzas quoted by Dr. Venkatasubbiah<sup>6</sup> in his attempt to show that Sômesvara was a contemporary not only of Kṛṣṇa Kaṇḍhara (1247-61) of the Yādava dynasty but also of his younger brother Mahādēva (1261-71 A. D.). The first stanza mentioning Kṛṣṇa is already found in the inscription Md. 122<sup>7</sup> of 1237 A. D. and his contemporaneity with Sômesvara is beyond doubt. But the word 'Mahādēva' occurring in the second stanza may not mean Mahādēva of the Yādavas of Dēvagiri; it may only be an exclamatory word used while describing the prowess of Sômesvara himself<sup>8</sup>. If, indeed, there was a

<sup>1</sup> We may, however, mention :—

(a) 73 of 1895, M. E. R.—Sômesvara's 2nd year, Mina, Pūrvapaksha, 13 Monday, Pūṣam, of which the corresponding dates would be either (i) Monday, March 1, 1227 A. D. on which day the nakshatra was Āślêsha (not Pushya) : or (ii) Monday, February 25, 1230 A. D. on which day the tithi was dvādaśī (not trayōdaśī). Whichever be the probable date of these, it is certain that it is anterior to 1234 A. D. i.e., the accepted year of Sômesvara's coronation in the Kannaḍa country.

(b) 103 of 1892 M. E. R.—Sômesvara's 21st year, Kurni, Pūrvapaksha, pañchami, Sunday, Anila nāl, of which the corresponding date is 12th September 1249 A. D., Sunday. The initial year would thus work up to 1227-28 A. D.

<sup>2</sup> See E. C. III Nj. 36 and IV Ng. 98 which indicate definitely that Sômesvara was ruling in the Tamil country already in 1228 A. D. *Vide* Sewel, Hist. Ins. of Southern India, p. 139. 602 of 1905 M. E. R. is a record of Sômesvara from Tingaṭur dated Subhānu, i.e., 1224 A.D.

<sup>3</sup> E. C. IV Kr. 9.

<sup>4</sup> A. S. I. 1909-10 P. 154-56; Kelavu Kannaḍa Kavigāla Jivana-Kāla Vichāra P. 185.

<sup>5</sup> E. I. III, P. 7-17.

<sup>6</sup> Kelavu Kannaḍa Kavigāla Jivana-Kāla Vichāra p. 185.

<sup>7</sup> E. C. III.

<sup>8</sup> See R. Narasimhachar's remarks in Kavi Charitre Vol. III, intro. lix ff.

war between Sômêśvara and Mahâdêva, the poet, whom we should also expect to have been alive at that time, would naturally have written scores of stanzas describing the exploits of his patron. According to an inscription at Bellur<sup>1</sup> it was Narasimha III, Sômêśvara's son, who fought with Mahâdêva and Dr. Venkatasubbiah's attribution of the son's deed to the father is not supported by history. Nor can we guess that Narasimha III could have been sent against Mahâdêva by Sômêśvara; for, while, in the first place, the significance of the word 'Mahâdêva,' as given by Dr. Venkatasubbiah, is untenable, it would also, in the second place, be difficult so to interpret the stanza as to bring out that it was not Mahâdêva but Narasimha III who led the expedition. Even without all this discussion we may, without much ado, believe that Sômêśvara was dead by 1st April 1256 A. D.

The date assigned by Mr. R. Narasimhachar to Mallikârijuna's work is 1245 A. D.<sup>2</sup> But from inscriptions we learn that Sômêśvara's

**Mallikarjuna's Date.** constant stay in the Kannaḍa country was only till about 1240 A. D. and that, after this date until his death, his principal 'neleviḍu' or capital was Kaṇṇanûr. Since the present work contains unidentified stanzas in Chapter V referring to the marriage of Narasimha II which must have taken place early in the century and also stanzas found in the inscriptions dated 1223 and 1228 A. D., there is reason to think that Mallikârijuna, their possible author, was more than a middle-aged man when Sômêśvara became emperor. Some of the selections describe the exploits of Sômêśvara's earlier years. Further, about a dozen of the stanzas in the present work which describe Hoysala genealogy are identical with similar stanzas in the inscriptions Ng. 98 and Md. 121-122 which bear the dates 1228 and 1237 A.D. For these reasons, it may be surmised that Mallikârijuna, the probable author of these inscriptions, produced the Sûktisudhârṇava in the early years of Sômêśvara's reign, possibly between 1237, the date of the Basral inscription, and 1240 A. D., the probable date of Sômêśvara's departure for the Tamil country. Mr. Narasimhachar has assigned the date 1245 for the reason that in the manuscript used by him—probably the original of the Mysore Oriental Library manuscript K. A. 51—stanzas from Âṇḍayya's Kabbigara Kâva have been extracted. Since Âṇḍayya's date itself depends upon this quotation<sup>3</sup> and since the present manuscript has no extracts from Âṇḍayya, it is not necessary to push Mallikârijuna's date beyond 1240. Since we have accepted the identification of our author with Chidānanda Mallikârijuna of the Basral inscription, the present work might be assigned the date C. 1237 A. D. which is the date of that inscription.

<sup>1</sup> E. C. IV Ng. 39.

<sup>2</sup> Kavi Charitre Vol. I, p. 369.

<sup>3</sup> See Kavi Charitre, p. 366.

In a stanza in the 7th chapter of the present work, there occurs a reference<sup>1</sup> to a poet named Kêśavadêva. Since the only known poet of that name during the period is the famous grammarian and author Kêśirâja, several of whose poetical compositions have been lost, the idea suggests itself that he is the person referred to. But since he is Mallikârijuna's own son and the passage refers to Kêśavadêva as an authority on the character of old female go-betweens, a doubt arises whether a father would admire his son's knowledge of this subject and record it in his work. Though such a situation is not impossible, it would be more suitable to assume that Kavi Kêśavadêva, referred to here, may be a different and perhaps an older poet.

For historical purposes about a dozen stanzas selected from various chapters of the work would be of use in addition to the well-known **Historical Information.** verses describing Hoysala genealogy and found also in the Mandya inscriptions referred to above.

A verse in ch. 5 refers to the fact that Narasimha, probably King Narasimha II, wore a diadem at the time of his marriage. One verse found also in Md. 122 refers to Sômêśvara's campaigns against Kṛṣṇa Kaṇdhara, the Yādava prince, against the Chôlas, the Pāṇdyas and the Chêras. Several other stanzas describe graphically his campaign in the Tamil country on behalf of the emperor Narasimha, his father. We are told that his armies reached the sea, that he beheaded a Chôla and obtained booty, elephants, horses and jewels. In another stanza, found also in Md. 121, an ambitious claim is made that the Turushka king (whoever he was) held a lantern before Narasimha while the Chôla king is stated to have borne his betel bag and the king of Gauḷa walked before him as a servant. On the whole except the fact that Sômêśvara beheaded some Chôla, no important information is available for history.

Mallikârijuna's Sûktisudhârṇava is a unique work in Indian Kāvya literature. Its plan is highly original. On the one hand, unlike many other kâvyas, it does not develop the story of any particular hero or heroine. In fact, it has no plot at all. On the other hand, unlike the ordinary anthologies, the present work definitely adopts the machinery of a mahâ-kāvya. Sanskrit writers on poetics have described the classical features of a mahâ-kāvya as consisting of 18 main components of a descriptive nature:—

ನಗರಾರ್ಣವ ಶೃಂಗಾರ ಚಂದ್ರಾರ್ಕದಯ ವರ್ಣನೈಃ  
ಉದ್ಯಾನ ಸಲಿಲ ಕ್ರೀಡಾ ಮಧುಪಾನ ರತೋತ್ಸವೈಃ  
ವಿಪ್ರಲಿಂಗೈಃ ಪಾಹಣೈಃ ಕುಮಾರೋದಯವರ್ಣನೈಃ  
ಮಂತ್ರ ದೂತಪ್ರಯಾಣಾಜಿ ನಾಯಕಾಧ್ಯದಯೈರಪಿ |  
ಮಹಾಕಾವ್ಯವ್ಯಾಪ್ತೇ ತತ್ಕಾವ್ಯವ್ಯಾಪ್ತೇ<sup>2</sup>

<sup>1</sup> 'ಧಾವಕ ಚಕ್ರವರ್ತಿ ಕವಿಕೇಶವ ದೇವನೆ ಬಲ್ಲನುರ್ವಿಯೋಳ್'

<sup>2</sup> Daṇḍi's Kāvyaadarśa Ch. I, Verses 16 ff.

Mallikârjuna has taken this model of a kâvya but changed the order of the contents for the better and prefaced them with a number of introductory verses which ought, properly speaking, to form a separate chapter. The topics of his chapters in the present manuscript are :—

- |                                  |                           |                        |
|----------------------------------|---------------------------|------------------------|
| (1) Introductory : the ocean     | (2) Mountain.             | (3) City.              |
| (4) Progress of royal authority. | (5) Marriage.             | (6) Birth of a Prince. |
| (7) Moon-light.                  | (8) Sun rise.             | (9) The seasons.       |
| (10) Pleasure garden.            | (11) Water sports.        | (12) Wine drinking.    |
| (13) Love.                       | (14) Separation.          | (15) Counsel.          |
| (16) Royal messenger.            | (17) Military expedition. | (18) War (missing).    |

The details to be studied under each one of these headings have not been described in any known Kannaḍa or Sanskrit work on poetics. But Mallikârjuna, after a careful study of the work of previous authors, analyses each one of these subjects into a large number of topics and mentions them in specially composed verses at the commencement of each subject. Then selecting the best verses from the works of the previous writers, he re-arranges them under the particular topics and subjects as analysed by him.

Thus his work is a compendium giving all the descriptions of a mahâ-kâvya in the words of the great Kannaḍa poets.

The work contains, in all, more than 2,000 verses of which it has been possible to identify only about one-half as being extracted from known works in Kannaḍa. The other half appear to contain verses of two different classes : first, since it is a well-known fact that many great authors and works have now been forgotten, some of the the selections may be considered to belong to such lost works ; since some of the verses deal with varied stories, Jain, Śaiva and Vaishṇava, they are evidently extracts from various works selected for their literary merits from Jain, Śaiva and Vaishṇava authors. Secondly, a large number of verses approaching to nearly a quarter of the work refer to Hoysala kings and their exploits, particularly to Sômesvara and his earlier life including his successful wars as a prince. These suggest that they are extracts from some large work of very high quality which we are unable to identify. In the 24th verse of the introductory chapter Mallikârjuna states :—

‘ ಕೃತಿಯಂ ನಿರ್ಮಿಸಿ ಮುನ್ನ ಮಾದರಿಯೋರ್ ಶ್ರೀಹರ್ಷನುಂ ಭೋಜ ಭೂಪತಿಯುಂ  
ಸತ್ಕವಿ ವಜ್ರ ಹಸ್ತನೃಪನುಂ ಸರ್ವಜ್ಞ ಸೋಮೇಶನುನ್ನತಿ ನೆತ್ತಂ ಧರೆಗಿಂದು ಮಲ್ಲಬುದನಂದಂ.’

In this verse, he claims that Sômesvara became famous in this world by the work of Malla or Mallikârjuna himself. The reference may be to the present work of Mallikârjuna or, more probably, to another work of Mallikârjuna describing the earlier life of Sômesvara. It must, however, be confessed that no other reference to this work has been obtainable.

The Sûktisudhârṇava is thus not only a treasury of great Kannaḍa poetry, but it is also itself a work with a very high order of literary merit. The author's knowledge of Kannaḍa literature is deep and comprehensive, his analysis almost perfect according to the old standards, his literary taste judiciously elegant. There is little that is commonplace or coarse in the work and the author is a person who cares for ideas and thoughts more than for the effect of mere grand words and sounds. *Arthalaṅkāras* are more prominent than *Śabdālaṅkāras* showing that the author had more admiration for the *Vaidarbhi* style than for the *Gauḍī*. But the artificial figures of speech themselves occupy a place comparatively subordinate to realistic descriptions of nature. The work is thus one of first rate importance to Kannaḍa Literature.

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## PART V.—INSCRIPTIONS.

1

## CHITALDRUG DISTRICT.

HOLALKERE TALUK.

Nandana Hosur Copper Plate.

ಚಿತ್ರದುರ್ಗದ ದಿನ್ವಿಕ್ತು ಹೊಳಲಕೆರೆ ತಾಲ್ಲೂಕು ತಾಳ್ಮದಹೋಬಳಿ ನಂದನ ಹೊಸೂರಿನ ತಾಮ್ರಶಾಸನ.

ಆಯಿದು ಹಲಗೆಗಳು ಬಳಿ ಸಹ. ಎಡಭಾಗದಲ್ಲಿ ಗಣಪತಿಯ ಚಿತ್ರವಿದೆ.

ಒಂದನೆಯ ಹಲಗೆ (A)—

1. ಶ್ರೀ|| ನಮಃಸ್ತುಂಗ ಶಿರಸ್ತುಂಬ ಚಂದ್ರಚಾಮರ ಚಾರವೆ | ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭಂ ಮೂಲಸ್ತಂಭಾಯ ಶಾಂಧವೇತ್ ||
2. ಶ್ರೀ ಸ್ವ ರಿ ಸ್ವರಾವವೈರಿಪದವ ? ಶ್ರೀಪ್ರಧ್ವಿವಲ್ಲಭ ಮಹಾರಾಜಾಧಿರಾಜ ಪರಮೇಶ್ವರ ಪರಮಧರ್ಮರಕರ ವಿಜಯರಾಜ್ಯ
3. ಮಾಧರಾದ್ರಕ್ತತ್ತಾರಾಂಧರಂಸಲುಉತ್ತಿರೆ ತತ್ವಾದ ಪದ್ಮೋಪಜೀವಿ || ಅದೆಂತೆಂದೊಡೆ | ದಿಳಿಯ ಸುರಿತಾಳನುಬ
4. ಸಂಕಥಾವಿನೋದದಿಂ ರಾಜ್ಯಂಗೆಉಉತ್ತಿರೆ ಹುಂಡಿ ಹೆತ್ತನಾಯಕ ಬುಳಿ ನಾಯಕರುಗಳಿಗೆ ಪೊಡೆಗೆಜೆ ಸಿಡಿಗೇಜೆ
5. ಮೊವರಾಗಿ ನೂಜಿಂಟ್ಟು ಗ್ರಾಮವಂ ಉಂಬಳಿಯಾಗಿ ಕೊಟ್ಟು ಸರ್ವತೇಜಮಾಂನೈದಲ್ಲ ಕೂಡಿಕೊಂಡಿರುತ್ತಿರೆ ಆ ಹುಂಡಿ
6. ಹೆತ್ತನಾಯಕರ ಉದರದಲ್ಲಿ ಭೈರೋದೇವಿಯೆಂಬ ಕುಮಾರತಿ ಜನಿಯಿಸಿದಳು ರತಿದೇವಿಗೆ ಸಮಾನವಾದ ರಾವಂಜ್ಯ ದಿಂದ
7. ಚಲಶಷ್ಟಿ ಕಳಾವಿದ್ಯಪ್ರವೀಣಿಯಾಗಿ ಪೊಪ್ಪುತ್ತಿರೆ ಈ ಶುದ್ಧಿಯಂ ದಿಳಿಯ ಸುರಿತಾಳನ ಪ್ರದಾನರು ಕೇಳಿ ತಂವೊಡೆ ಯಂಗೆ ಬಿನಹ
8. ವಂಮಾಡಲನುಗೆಯಿದರೂ ದೇವರೂ ಹುಂಡಿ ಹೆತ್ತನಾಯಕರ ಮಗಳು ಮಹಾರಾವಂಜ್ಯ [ದಿಂ] ರತಿಗೊರೆ ದೊರೆಯಾಗಿ ಚಲಶಷ್ಟಿ ಕಳಾವಿದ್ಯ
9. ಪ್ರವೀಣಿಯಾಗಿ ಪೊಪ್ಪುತ್ತಿದ್ದಾರ್ಥಳು ಯೆಂದು ಪ್ರದಾನರು ಸುರಿತಾಳಂಗೆ ಬಿನ್ನಹವಂ ಮಾಡಲು ಮಹಾಶಂತ್ಯೋಶಂ ಬಟ್ಟುಮುತ್ತಿಂತೆಂದನೂ ||

II Plate (B)—

10. ಅತಿ ವಿವೇಕದಿಂದ ಪೇಳರೊಡನೆ ಆ ಹುಂಡಿ ಹೆತ್ತನಾಯಕರು ತಂನ ಮಗಳ ಕೊಡೆನೆಂದು ಮೂರ್ಕತನವಂ ಮಾಡಲು | ಆತನರಮನೆಯಂ ಮುತ್ತಿ ಆ ಭೈರಾದೇವಿಯೆಂಬ ಕುಮಾರತಿಯ ಪಲ್ಲಕಿಯೊಳಗೆ ಇರಿಸಿ ಪಂನಂಗ
11. ವಂ ಮುಚಿಕೊಂಡು ದಿಳಿಯ ಸುರಿತಾನರ ಮನೆಗೆ ಕೊಂಡುಹೋಗಿ ಆ ಸುರಿತಾಳ ಮಹಾರಾಯರ ಮುಂದೆ ಪಲ್ಲ
12. ಕಿಯಂ ಮುಂದಿರಿಸಿ ಪಂನಂಗವಂ ತೆಗೆದು ತೋಪರಾಗಿ ಆ ಭೈರಾದೇವಿಯ ರಾವಂಜ್ಯ ಸ್ವರೂಪಂ ಕಂಡು ಅತಿ ಸಂ
13. ತೋಶಂವೊಟ್ಟು ಹರುಶಂಗೆಡುದು ತಂನ ಪ್ರದಾನರುಗಳಿಗೆ ಉಡುಗೊಜಿಗಳಂ ಕರ್ಪುರ ವಿಳೆಯವಂ ಕೊ
14. ಟ್ತು ಮಂನಿಸಿ ಕಳುಹಿದನದೆಂತೆಂದೊಡೆ | ಪುರೋಹಿತರಂ ದೇವ ಬ್ರಾಂಹ್ಮರಂ ಕರನಿ ಸುಮುರ್ತ ನಕ್ಷತ್ರ
15. ಲಪ್ಪಂಗಳಂ ಕೇಳಿ ತಾನಾಳ್ವದೇಶದ ಖಾನವಜೀರರಂ ಕರನಿ ತಂನರಮನೆಯಂ ಶ್ರುಂಗಾರವಂ ಮಾಡಿಸಿ ಕೇರಿಕೇ
16. ರಿಗೆ ಗುಡಿತೋರಣಂಗಳಂ ಕಟ್ಟಿಸಿ ಮಹಾ ಸಂಬ್ರಮಗಳಂ ಮಾಡಿಸುತ ಪ್ರದಾನರಂ ಹುಂಡಿಹ
17. ತ್ತನಾಯಕರ ಬಳಿಗೆ ಹೋಗಿ ನಿಮ್ಮ ಮಗಳ ನಿವಾಹವಾಗುತ್ತದೆಯೆಂದು ಪೇಳೊಡುಯೆನೆ | ಈ ವಾರ್ತೆ

## III A.

19. ಮಂ ಕೇಳಿ ಶಂತ್ಕೋಶಂಬಟ್ಟು ನೂಟೊಂದು ಮನೆಯ ಕುಂಚುಗನಾಯಕರು ಸಕಲ ನಾಯಕರಂ ಕರೆಸಿ ಹಂ
20. ನ್ನರಡು ಲಕ್ಷ್ಯ ಕಂಪಳದೊಳಗೆ ಹೆನ್ನರಡು ಸಾವಿರ ಅವಂ ಕಿರಾರಿಗಳ ಕೈಯಲಗೆ ಬೀಸಿಕೊಂಡಾಲುಗಳು ಸಹ
21. ವಾಗಿ ಚೀನಿ ಚೀನಾಂಬರ ಪಟ್ಟಾವಳಿ ಮೊದಲಾಗಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ದಿಳಿ ಸುರಿತಾಳ ಮಹಾರಾಯರ ಮುಂದಿರಿಸಿ
22. ಪೊಡವಟ್ಟು ನಿಂತಿರ್ದನದಂತೆನೆ | ಆ ದಿಳಿಯ ಸುರಿತಾಳ ಮಹಾರಾಯರು ದೇವಬ್ರಾಂಹ್ಮರಂ ಕರಸಿ ಘಳಿಗೆ ವ
23. ಟಲನಿಕಿಸಿ ಸುಮೂರ್ತ ನಕ್ಷತ್ರ ಲಕ್ಷ್ಯಂಗಳಲ್ಲ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ತಂನ ಕುಮಾರತಿ ಭೈರೋದೇವಿಯಂ
24. ದಿಳಿಯ ಸುರಿತಾಳ ಮಹಾರಾಯರಿಗೆ ಸಾಲವಾಹನ ಶಕ ವರುಷ ೧೦೩೫ನೆಯ ಪ್ರಥಮ ಸಂವತ್ಸರದ ಕಾರ್ತಿಕ ಶುದ್ಧ
25. ೫ ಗುರುವರದಲೂ ಹುಂಡಿ ಹೆತ್ತನಾಯಕರು ದಾರೆಯೆನ್ನೆಂದು ಮುತ್ತಿನ ಸೇಸೆಯನಿಕಿ ಹರಸಿ ಬಳುವಲ ಧಂಗಾರಂಗೆ
26. ೪೦ ಕೊಟ್ಟು ಅನಂತ ಸಂಧ್ಯಮಗಳಿಂದ ಅಉತ[ನ] ಬಾಗಿನಂಗಳಾನಿಕುತರೆ ಆ ಸುರಿತಾಳ ಮಹಾರಾಯರು ತಂನ ಸಿಂ
27. ಹ್ಯಾಸನದಲ್ಲ ಕುಳಿದು ತಾನಾಳ್ವದೇಶದ ಖಾನವಜಿರರು ಹುಂಡಿಹೆತ್ತನಾಯಕರೊಳಗಾದ ನೂಟೊಂದು ಮನೆಯ ಕುಂಚುಗ ನಾಯಕರಂ
28. ಕರಸಿ ಹುಂಡಿಹೆತ್ತ ನಾಯಕರಂ ಕರದು ನಿಮ್ಮ ಹಿರಿಯತನದ ತೇಜದ ಕರ್ಪುರವಿಳಿಯುವ ಮೊದಲೆ ಕೊಟ್ಟು ಕಡುಕು ಕಂಠಮಾ

## III B.

29. ರೆಯಂ ಕೊಟ್ಟು ಕೆಲಸು ಗ್ರಾಮಂಗಳಂ ಕೊಟ್ಟು ಮತ್ತೆ ಆ ಕುಂಚುಗನಾಯಕರುಗಳಂ ಕರದು ಉಡುಗೊಟುಗಳಂ ಕೊಟ್ಟು ಕಳುವಲು ಆ ಹುಂ
30. ಡಿಹೆತ್ತ ನಾಯಕರು ಸಕಲ ನಾಯಕರಂ ಕೂಡಿಕೊಂಡು ಸಿಡಿಗೇಟಿಗೆ ಬಂದು ಸುಖದಿಂದಿರುತರೆ | ಪೊಂದೆರಡು ವರುಷದ ಮೇಲೆ ಆ ಭೈರೋ
31. ದೇವಿಯ ಉದರದಲಿ ವೊಬ್ಬಕುಮಾರ ಹುಟ್ಟಿರಾ ಸುರಿತಾಳ ಮಹಾರಾಯರು ಅತಿ ಸಂಧ್ಯಮವಂ ಮಾಡಿಸುವದಂ ಹುಂಡಿಹೆತ್ತನಾಯಕರು
32. ಕೇಳಿ ಸಂತ್ಕೋಶಂಬಟ್ಟು ಸುವರ್ಣದಲ್ಲ ತೊಟ್ಟಿಲಂಮಾಡಿಸಿ ಮುತ್ತಮಾಣಿಕ ವಜ್ರವೈಡೂರ್ಯ ಪುಶ್ಯರಾಗಾದಿ ಗಳಂ ತೆತ್ತಿಸಿ ಬೆಳ್ಳಿಯಲಿ ಗನ ನೇಣಮಾಡಿ
33. ಸಿ ಚೀನಿಚೀನಾಂಧರಗಳಂ ಧಂಗಾರಂಗಳಂ ಅಕ್ಕದುಸಾವಿರಾಳುಗಳು ಸಹವಾಗಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ತಮ್ಮ ಕುಂಚುಗನಾಯಕರು
34. ಗಳು ಸಹವಾಗಿ ದಿಳಿಯ ಸುರಿತಾಳಮಹಾರಾಯರಿಗೆ ಮುಜಯನಿಕಿ ಅಉತಳ ಬಾಗಿನಂಗಳಾಗಿರರಾ ಸುರಿತಾಳ ಮಹಾರಾಯ
35. ರು ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಕರಸಿ ಹಿರಿಯತನದ ತೇಜದ ಕರ್ಪುರವಿಳಿಯುವಂ ಕೊಟ್ಟು ಉಡುಗೊಟುಯಂ ಕೊಟ್ಟು ಮತ್ತೆ ನೂಟೊಂ
36. ದುಮನೆಯ ಕುಂಚುಗ ನಾಯಕರಂ ಕರದು ಉಡುಗೊಟುಯಂ ಕೊಟ್ಟು ಕಳುವರಾಗಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಸಿಡಿಗೇಟಿಗೆ ಬಂದು
37. ಸುಖದಿಂದಿರುತರೆ | ಪೊಂದಾನೊಂದು ದಿನದಲ್ಲ ಆ ದಿಳಿಯ ಸುರಿತಾಳಮಹಾರಾಯರಿಗೆ ಕಪಟದಿಂದ ಪ್ರದಾನ ರುಗಳು ವೇವರು ಹುಂಡಿಹೆತ್ತ
38. ನಾಯಕರ ಆರಮನೆಯಲಿ ಇಹಂತಾವಸ್ತು ನಮ್ಮ ಧಂಡಾರದಲ್ಲ ಇಲ್ಲ ಆತನ ಕಂಪಳದೊಳಗಿಹಂತಾ ಅಉಗಳು ನಮ್ಮ ಕಿರಾ
39. ರದಲಿ ಇಲ ಯೆಂದುಂ ಕಪಟದಲಿ ಬಿನ್ನಹವಂ ಮಾಡಲು ಆ ಸುರಿತಾಳ ಹುಂಡಿಹೆತ್ತನಾಯಕರ ಹಿಡಿದೇನೆಂದು ಯನ ರಾಗಿ ಇ

40. ಶುಧಿಯಂ ಬೈರೊದೇವಿ ಕೇಳಿ ಕಾಗಜವಂ ಬರದು ತಂಮ ತಂದೆ ಬಳಿಗೆ ಕಳುವರಾಗಿ ಆ ಕಾಗಜವ ಪೋದಿಸಿಕೊಂಡು ಹುಂಡಿಹೆತ್ತನಾಯಕರು

#### IV A.

41. ಚಿಂತಾಕಾಂತನಾಗಿ ಸಕಲನಾಯಕರಂ ಕರಸಿ ಯೋಚನೆಯುಂಮಾಡಿ ಗೂಳಿದು ತರಳಬೇಕೆಂದೆನೆ ಹುಂಡಿಹೆತ್ತನಾಯಕರ ವೋಡಹುಟ್ಟಿದರು ಬುಳಿನಾ
42. ಯಕರು ಕತ್ತಲೆನಾಯಕರು ಶಂಕಣನಾಯಕರು ನಿಂಗಣನಾಯಕರು ಅನ್ಯಪ್ಪನಾಯಕರು ದೇವಪ್ಪನಾಯಕರು ಭೈರೋನಾಯಕರು ಕೇತಪ್ಪನಾಯಕರು
43. ಇಂತಿವರು ಕುಲಕೆ ಪದಸ್ತರು ನೂಟೊಂದು ಮನೆಯ ಕುಂಚಟಗನಾಯಕರ ಪೆಸರೆಂತೆನೆ ಉಲವಿಮುಫೆನಾಯಕರು ಬಸಲಯೋರಪೆಂಡಾ ? ನಾಯಕರು
44. ಅವಿನೋರಮರೆನಾಯಕರು ಅಳೋನೋರಕಾಟನಾಯಕರು ಹುಂಡೆ ಕೆಂಪೆನಾಯಕರು ಒಪ್ಪಿದರೆಯ ಬಾಲನಾಯಕರು ಗಾಳಿಯೋರ ದೂಳಿನಾಯಕರು
45. ಚೆಳೆಯಂತಿಂಮೆನಾಯಕರು ಕಟಾರಿಬೊಂಮೆನಾಯಕರು ಸೂರೆ ನೋರ ಲಿಂಗೇನಾಯಕರು ಯಂಮ್ಮೊಕ್ಕು ವಿರೇನಾಯಕರು ಕೊಪವಳಿ ಪೇದೇನಾಯಕರು ಸಚೆನೋರ
46. ಚಿಕೆನಾಯಕರು ಹುಲಿಯೋರ ಗಿರಿಯಣನಾಯಕರು ತಂಡೋರ ದೊಡನಾಯಕರು ಭಂಡಾರದಕ್ಕೊಯೋರ ಸಿದ್ಧೇನಾಯಕರು ಸುತ್ತಗಟ್ಟುವ ಹರಿಗೆನಾ
47. ಯಕರು ದಾನಿಯೋರ ಭೈರನಾಯಕರು ಗಡೋರ ಚಿಕೆನಾಯಕರು ತಳವಾಳ ಮಾದಿನಾಯಕರು ಅಧಿಕಾರಿ ತಿಪ್ಪೆನಾಯಕರು ಯೆರೆಯೋರಮರೆ
48. ನಾಯಕರು ಪುಣಜಿಯೋರ ಕತ್ತಲೆನಾಯಕರು ಕಂಟೆನೋರ ಚಿಕೆನಾಯಕರು ಬಾಕವಳಿಯ ತಿಂಮನಾಯಕರು ಅರಸನೋರ ಪೇದೇನಾಯಕರು ಒರ
49. ಗೆಳು ಮುತ್ತಿನಾಯಕರು ಕಾಗೆಯ ದೇವನಾಯಕರು ಬಲ್ಲೇನಹಳೆಯ ಚಲುಡೇನಾಯಕರು ಇಂತಿವರು ದಂಡಿಗೆ ಪದಸ್ತನಾಯಕರು ಕರಣಕ
50. ಚಿಕರಸ ಕೂಡೆಬಂದ ಬ್ರಾಂಹ್ಮರಗೂಳಿಯ ನಾಲುಕುಸಾವಿರ ಮುಪ್ಪಿನ ಭೈರನಾಯಕರ ಕೂಡೆ ಬಂದ ಗೂಳಿಯ ಅಇದುಸಾವಿರ ಹಳಿಕಾಳ
51. ರ ಮಾಳಿನಾಯಕ ಕೂಡೆಬಂದ ಗೂಳಿಯ ಅಇದುಸಾವಿರ ಯಸರೋರ ತಿಪ್ಪೇನಾಯಕರ ಕೂಡೆ ಬಂದ ಗೂಳಿಯ ಅಜುಸಾವಿರ

#### IV B.

52. ಸಾಲಮೂಲೆಸೆಟಪಟನಾಮಿಗಳು ಮೊದರಾಗಿ ಯೇಳುಸಾವಿರ ಗೂಳಿಯ ಪಂಚಾಳದವರ ಗೂಳಿಯ ಅಇದು ಸಾವಿರ ಕೆಲಸಿಮಡಿವಾಳರಗೂ
53. ಳೆಯ ಯೆರದುಸಾವಿರ ನೂಟೊಂದುಕುಲ ಹದಿನೆಂಟುಜಾತಿ ಸಹವಾಗಿ ಪೊಂಥತುಪ್ಪಕ್ಕಿ ಸಾವಿರದೇಳು ನೂಟು ದಂಡಿಗೆ ಯೇಳುಸಾವಿರದ
54. ಇನೂಟುಸತಿಗೆ ಹೆಂನೇರಳುಲಕ್ಷ ಕಂಪಳ ಯೇಳುಸಾವಿರದೇಳುನೂಟು ಬಂದಿಯನಳವಡಿಸಿ ನಾಲ್ಕುತುಬಾಡ ಬೈರ ದೇವರು ಮಹದೇವತೆಯ ಧಂಡಿ
55. ಯಮೇರೆ ಬಿಜಯಂಗೇಯಿಸಿ ಮುಠಾಬೀಯ ರಾಮಜೀಯರಂ ಪೂಜೆಗೆ ಕಟ್ಟುಮಾಡಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಹೆಂನೇರದು ಕಂಬಿಗ್ಗಡಗ
56. ಮಕೂಬಿಹೊಡಿಸಿ ? ಅವಿನಇದುಲಾಕ್ಷಗೂಳಿಯವಂಕದಲಿಸಿಕೊಂಡುಬಿಟ್ಟು ಬಿಡದೆಬರಲಾಗಿ ಮಂಡೊಗದಿಯ ಸೂರೆ ನಾಯ[ಕ] ತಾಗ
57. ರಾಗಿ ಮುಖಿಯಲಿಖಿದು ತರೆಯಹೊಇದು ಅಗಲೊಳಗೆ ಬಿಸುಟು ಕಟಕವನಿಖಿದು ಕಲ್ಕಣವ ನೂಟುಗೊಂಡು ಹುಟಕೊಟ

58. ಹಳಿ ಹಿರಿಯೂರು ಮೊದಲಾಗಿ ಗೂಳಿಯವಂ ಕದಲಿಸಿಕೊಂಡು ಬರಲಾಗಿ ಈ ಶುದ್ಧಿಯ ದಿಳಿಯ ಸುರಿತಾಳ ಮಹರಾಯರು ಕೇ
59. ಇ ಯೇಳುನೂಕು ಯೆಪ್ಪತ್ತುಪಾನರಿಗೆ ಮರೊಪಾನಮುಕಿಮಾಡಿ ? ಚಲದವೀಳೆವ ಕೊಟ್ಟುಕಳುವು ಬಿಟ್ಟಲಬಡದೆ ಬರುವ ದಾಳಿಯ ಬರ
60. ವಕೇಳಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಹೆದೊಟ್ಟಿಯ ಹಾದು ದುಮಾನವಂಹೊನ್ನಿಸಿ ಯೇಳುನಾವರದೇಳುನೂಕು ಬಂಡಿಯ ಬಯಲ ಕೋಟೆಯಾ
61. ಗಿಬಿಟ್ಟುನಲಗೆತುಗೋಡುವನನದಿ ? ಹೋಗಬಿಡುತ್ತ ಕೂಗೆ ಹುಂಡಿ ಹೆತ್ತನಾಯಕರು ಯೇಳುನೂಕುಯೆಪ್ಪತ್ತುಮೂವರ ಮುಟ್ಟಿಯಲಬಿ
62. ದು ತಲೆಯಹೊನ್ನಿದು ಹೆದೊಟ್ಟಿಯ ಕೂಡಿದಂಮರ್ಗಾಳಿಯ ಹಿಡಿಸಿ ಬಿಟ್ಟಲಬಡದೆ ಹಂಪಿಗೆ ಬಂದು ಬಿಟ್ಟುಧು ಮಾನವ ಹೊನ್ನಿಸಿ ತುಂ
63. ಗಭದ್ರೆಯಲ ಬಲೆಯವಂ ತೊಳೆದು ಸಕಲನಾಯಕರು ಸಹವಾಗಿ

Plate V (A)---

64. ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಸ್ನಾನವಂಮಾಡಿ ದೇವಬ್ರಾಹ್ಮರಂ ಕರಸಿ ಸರ್ವದಾನಂಗಳಂ ಮಾಡಿ ಮತ್ತೆ ಬಿಟ್ಟಲಬಡದೆ ಬಂದು ಹಂದಿಗಾಡಚಿಮತರಕಲದ್ದುಗ್ಗ
65. ಹೊಳಲಕೆಟ್ಟಿಯೊಳಗಾಗಿ ಗೂಳಿಯವಂ ಬಿಟ್ಟು ಗುಂಟನೂರಲ ದುಮಾನವಂ ಹೊನ್ನಿಸಿ ಸಕಲನಾಯಕರ ಗೂಳಿಯವರ ಬಿಡಿಸಿ ಅವಿನಗೋಡ
66. ಕಬ್ಬಿಸಿ ಸಕಲಗೂಳಿಯಂ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಸುಖದಿಂದಿರುತ್ತಿರೆ ಪೂಣಗಿದಕಕೆಯ ಕಂಬವ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ತ
67. ರಿಸಿ ಶಂವರಮನೆಯೊಳಗೆ ನಡಿಸಿ ಮೊಸರಂ ಕಡೆಯರಾಅಕಂಬ ಚಿಗುತುಪರೈತವಾಗಿ ಮಹಾದೇವತೆ ಆ ಕಂಬದಲ ಪ್ರಸನ್ನನಾ
68. ದಳು ನಾಲ್ಕುತ್ತುಬಾಡದ ಭೈರವ ಹೊಳಲಕೆಟ್ಟಿಯಲ ಪ್ರಸನ್ನವಾದನು ಸೊಂಡೆಕೊಳಗೊಡಮನಹಾಳಜಂನಿಗೆ ಹಳದಲ ಸುರಭಿಗಳ
69. ದು ಹಾಲುಗೂಡಿ ದೇವತಾರ್ಚನೆಯಂ ಮಾಡಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಸಕಲ ನಾಯಕರಿಗೆ ಅವುತಳವಂ ಮಾಡಿ ಉಡುಗೊಟ್ಟ ಉಭಯಗಳಾ
70. ಗಿ ಶಂಶೋಶದಲ ಇರಲಾಗಿ ಚಿಮುತರಕಲ್ಲದ್ದುಗ್ಗವನಾಳ್ವ ನಾರಸಿಂಹಭೂಪಾಲಕುಮಾರ ಮಲಪ್ಪೊಡೆಯರು ತಂಮ ಪ್ರಧಾನರಂ ಹುಂಡಿ
71. ಹೆತ್ತನಾಯಕರ ಬಳಿಗೆ ಕಳುವರಾಗಿ ಆ ನಿರೂಪವ ತೆಕೆಕೊಂಡು ಆ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಸಕಲ ನಾಯಕರ ಕೂಡಿ ಕೊಂಡು ನಾರ
72. ಸಿಂಹಭೂಪಾಲ ಕುಮಾರ ಮಲ್ಲಪ್ಪೊಡೆಯರ ಪಾದದ ಬಳಿಗೆ ಹೋಗಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ನಾರಸಿಂಹ ಭೂಪಾಲನ
73. ಪಾದಕೆ ಮುತ್ತುಮಾಣಿಕವ ಕಾಣಕವ ಕಾಣಿಕೆಮಾಡಿ ಶಷ್ಪಾಂಗವೆರಿಸಿ ಪೂಡವಟು ನಿಂದಿರಲಾಗಿ ನೀವಿದೇನು ಕಾರಣಗೂ
- 73a. ಇಯ ಬಂದಿರಿಯೆಂದು ಬೆಸಗೊಳರೊಡನೆ

Plate V (B)

74. ದೇವರೂ ದಿಳಿಯ ಸುರಿತಾಳ ಮಹಾರಾಯರು ನಂಮ ಅತ್ಯಂತತೇಜದಲ ಕೂಡಿಕೊಂಡಿಕೊಂಡಿದ್ದು ನಂಮ ಕುಮಾರತಿರುಲುಕೋಳ
75. ಲಿತೆಂಕೊಂಡು ನಂಮ್ಮ ಹಿಡಿದು ದಂಡವ ಕೊಂಡೇವೆಂದೆನರಾಗಿ ಗೂಳಿಯುಬಂದೆವೆಂದೆನೆ ಈ ಬಿನಹವಂ ಕೇಳಿ ನಾರಸಿಂಹಭೂ

76. ಪಾಲ ಮಹಾಶಂತ್ಯೋಶಂಮಾಡಿ ಹುಂಡಿಹತ್ತನಾಯಕರಿಗೆ ವೀಳೆಯವಂ ಕೊಟು ಉಡುಗೊಟೆಯಂ ಕೊಟು ಕಳುವ  
ಲಾಗಿ ಕುಂಟನೂರಿಗೆ ಬಂ
77. ದು ಸುಖದಿಂದಿರುತಿರೆ || ಹೊನ್ನನಾಡ ಹಳೆಯಬೀಡೆ ವಿಪ್ಲವಲ್ಲಾಳನ ಕುಮಾರ ವೀರಬಲ್ಲಾಳರಾಯನ ಕೀರ್ತಿ  
ಪ್ರತಾಪವೆಂತೆಂದೆ
78. ಚೋಳ ಕಳಿಂಗ ಬಬ್ಬರ ತುರುಷ್ಕ ವರಾಟ ವರಾಳ ವಂಗ ನೇಪಾಳ ಕುರುಪ್ರಪಾಂಧ್ರ ಖಸಬಬ್ಬರ ಕೊಂಕಣ  
ಗಂಗ ಕೊಂಕ ಪಾಂಚಾಳ ಸು
79. ಪಾರಿಯಾತ್ರ ಮರುಹಾಟ್ರಿಪಾಳ ಕುಳಂಸುರುಳ್ಳು ಬಲ್ಲಾಳನ ವಿಕ್ರಮಪಯೋರುಹಮಂ ಮುಖಗೊಂಡು ಬದು  
ವರೂ || ಆ ನಿಪನರ್ಥಂ
80. ಗನೆ ರೂಪಾನೂನೆ ಸರೋಜನೇತ್ರ ಪತಿಹಿತ ವಿಳಸಜಾನೆ ವರಪದ್ಮಲದೇವಿ ಜಗನ್ನಾತೆ ಪೆಂಪಿಂಗೇವಿಗೆ ಅರುಂದತಿ  
ಯೆಂದಂ || ಜಲಜಾಕ್ಷನರಸಿ ಸಿರಿ
81. ಯಂಕುಲಿಯ ಪಾಳೋಮಿಯಂ ವಿರಿಂಚನಸತಿಯಂ ಗೆರೆವದು ಗುಣಗಣಂ ಪದ್ಮಲದೇವಿಯೊಳ್ಳದ್ದುಳಿದರೊಳು ಸಮ  
ನಿಕುಮೆ ||
82. ಆದಂತನಯಂ ಪದ್ಮಲಮಾದೇವಿಗಮುದಿತಕೀರ್ತಿಬಲ್ಲಾಳಗಂ ಶ್ರೀದೈತಯದ್ವಂಶಾಜ್ಞಾಧಿತ್ಯಂ ನಾರಸಿಂಹೈನೃಪ  
ಕುಳತಿಳಕಂ || ಪುನತೇ
83. ಜಪ್ರಭೆ ಧಿಕ್ಟಾಂತರಮನಾದಂಪರ್ಬ್ವ ಪ್ರದ್ಯೂಲಿಸಿತ್ತನೆ ನಿಜಾಕ್ರಿತಮಾತ್ರ ಸಂಸ್ತಿತಮೆನಲ್ಪಿಶ್ವಾವನೀಮಂಡಳಂ  
ನಯ ಶ್ರೀರಮಣಧರಾ

Plate I (B) —

84. ತಳಮನೇಕ ಚತ್ರಸುಧಾಯೆಯೆಂದೆನಸುಂಪಾಳಿಸುವಂ ನ್ತುಸಿಂಹೈಕುವರಂ ಲೋಕೈಕ ಕಲ್ಪದ್ರುಮಂ || ಮತೆಂತೆಂ  
ದೊಡೆ || ಹುಂಡಿಹತ್ತನಾಯಕರು ಬಂದ ವಾರ್ತೆಗೆ
85. ನಾರಸಿಂಹೈ ಭೂಪಾಲ ಬರಾಳರಾಯನ ಬಳಿಗೆ ಬಿನವತ್ತಳೆಯ ಕಳವಲು ಅದಂ ನೋಡಿಕೊಂಡು ಶಂತ್ಯೋಶಂ  
ಬಟ್ಟ ಆ ಹುಂಡಿಹತ್ತನಾಯಕರ ಕರತಹುದೆಂ
86. ದು ತಂನ ಪ್ರದಾನರ ಕಳುವಲಾಗಿ ಆ ನಾರಸಿಂಹೈಭೂಪಾಲ ಹುಂಡಿಹತ್ತನಾಯಕರು ನೂಟೊಂದು ಮನೆಯ  
ಕುಂಟೆಗನಾಯಕರು ಸಕಲನಾಯಕರು ಸಹವಾಗಿ
87. ಹೋಗಿ ಬಲ್ಲಾಳರಾಯರ ಕಾಣಸಲಾಗಿ ಆ ಹುಂಡಿಹತ್ತನಾಯಕರು ಮುತುಮಾಣಿಕ ವಜ್ರವೈಡ್ಡಯ್ಯ ಚಿನ್ನದ  
ಹೂವು ಬೆಳೆಯ ಹೂವುಂ ಪಾದದ ಮೇಲಿರಿಸಿ ಶಙ್ಕಾರ
88. ಗವೇಗಿ ಕೈಮುಗಿದು ನಿಂದಿರೆ ಹುಳಿಯು ಮಾರಣಗುಡನ ಕರಸಿ ನಿಮ್ಮ ಕುಂಟೆಗನಾಯಕರು ಬಂದಿದಾರು  
ಯೆಂದು ಬರಾಳರಾಯ ಬೆಸಗೊಳೆ ದವರು [ದೇವರು]
89. ನೂಟೊಂದುಮನೆಯ ಕುಂಟೆಗನಾಯಕರಿಗೆ ಹುಂಡಿಹತ್ತನಾಯಕರು ಪಿರಿಯ ಮನೆದವರು ಹುಂಡಿಹತ್ತನಾಯಕ  
ರಿಗೆ ಪೊದಲತೇಜದ ವೀಳೆಯಸಲು
90. ಉದು ಹೆಣುತಪಿದರೆ ಗಂಡುತಪ್ಪಿದರೆ ಆಣೆಯಾನತಿಕರ್ತರು ಯನರಾಗಿ ಬರಾಳರಾಯರು ಹುಂಡಿಹತ್ತನಾಯಕ  
ರಿಗೆ ಹುಳಿಯು ಮಾರಣಗುಡೆಗೆ ಯೆಡ
91. ಗದ ಬಲಗದ ವೀಳೆಯವ ಕೊಟು ಉಡುಗೊಟೆಯ ಕೊಟು ಪೊಡೆಗೆಟೆಗಂಡ ಸಿಡಿಗೇಟೆ ಮಲ್ಲ ಗಡಿಯಂಕ ಭೀಮ  
ಗಡಿಗೆ ಜುಜಾರ ಕದನಂಕ ಮಲ್ಲ ಕದನ ಪಡೆಂಡ ತುರುಕದಳ
92. ವಿಧಾಡಂ ಯೆಪ್ಪತೇಳುವಾನರಗಂಡ ಕಟುವರೆಹಗ್ಗ ಕೊಲುವರೆಕೋಲು ಆಣೆಯಾಹ್ನ ಹುಂಡೆನೋರದು ಇವಗ್ಗೇಕೆ  
ಬಿರಿದು ಯೆಂದು ಬೆಸಗೊಂಬ ವೈರಿ ಕುಂಟೆಗನ ಗಂಟಲಗಾಣ ಮುಕಂಟ ಚ
93. ಲತ್ತಿಯ ಹರತಾಳಗ್ಗ ಬರಾಳಸಮುದ್ರ ದೂಳಿ ಹಳಗೊಂದಿ ಹಳಕಾಲುಮರ ಬೆನಕಲ್ಲು ದೇವಪುರ ನರಸೀಪುರ  
ದೊಡಗು ತಳಿಗೆ ಕಲುಗೊಳಿಹಟ್ಟ ದುಗ್ಗವರ ತಾಳೆಯಮದೇರು ಮಲ್ಲಸಿಂ
94. ಗನಹಳ ಯೆಂಮಗನೂರು ಗಿಲಕನಹಳ ನಂದನಹೊಸಲೂರು ಕಲದೇವನಹಳ್ಳಿ ಮುಗುಳಕಟೆ ನಾಕೀಕೆಟುಮೊಳಗಾಗಿ  
ಯೆತ್ತತೊಬು ಛಂಡಿಕೊಂಡರೆ ಸುಂಕವಿಲ ಮದುವೆಯಾದಲಿ ಹೆಂದರಗಾಣ

95. ಕ ವಿಹೀನ ಇಂತೀ ತೇಜ ಶಾಲವಾಕನ ಶಕ ವರುಷ ೧೨೩೨ನೆಯ ಅಂಗಿರನ ಸಂವತ್ಸರದ ವೈಶಾಖ ಶುದ್ಧ ೫ ನೋಮ  
ವಾರದಲಿ ಹುಂಡಿಹತ್ತನಾಯಕರಿಗೆ ಬರಾಳರಾಯರು ಕೊಟ್ಟ ತೇಜದ ಶಾಸನ ಇ  
96. ತೇಜವು ಪಾಲಿಸಿದವರಿಗೆ ಶ್ರೀ ಪರ್ವತದ ತಪಸಿನ ವಾರಣಾಸಿಯ ಮರಣದ ಕೇತಾರದಲಿ ತೀರ್ಥವಕೊಂಡ ಪುಂಜ್ಯ  
ವಹುದು ತಪಿ ಈ ತೇಜವ ತಪಿ ನುಡಿದರೆ ವಾರಣಾಸಿ

ಮೇಲಣ ಪದ್ಧತಿಗಳು ಎಡಕ್ಕೆ.

97. ಯೊಳು ಕವಿರೆ	104. ಕೆ ಹೋಹರು
98. ಯ ಪ್ರಯಾಗೆ	105. ಮಂಗಳ ಮ
99. ಯೊಳು ಬ್ರಾಂ	106. ಹಾ ಶ್ರೀ ಶ್ರೀ
100. ಹೃಣ ಶ್ರೀ ಪರ್ವ	107. ಶ್ರೀ ಬರಾಳ
101. ತದೊಳು ತ	108. ರಾಯರ ವೊಪ
102. ಪಸಿಯ ಕೊಂ	109. ಶ್ರೀ ವಿರುಪಾಕ್ಷ
103. ದ ಪಾಪ	

Note.

This long inscription purports to give the history of the Vokkaliga community in Mysore, known as the Kuñchaṭigas in the time of the Hoysala King Ballāḷa Rāya. It is dated in Ś 1232 but the characters are, however, of modern times as also the language.

Its purport may be stated as follows:—

During the reign of the Sultan of Dillī, Huṇḍi Hetta Nāyak and Bulli Nāyak were given 108 villages including Voḍegere and Siḍigere as *umbalī* and full powers and rights over these villages were also conferred on them.

A daughter was born to Huṇḍi Hetta Nāyak and as she grew to be very fair and accomplished, the Sultan who learnt of the same sent messengers to the Nāyak to give his daughter in marriage to him. But the Nāyak refused. Thereupon his house was invested by the Sultan's men and the girl was carried away in a closed palanquin to Dillī. The Sultan arranged a day for her marriage and invited not only his own officers but also sent word to Huṇḍi Hetta Nāyak about the impending marriage. This time the Nāyak did not resist but went to Dillī after inviting all the 101 families of Kuñchaṭigas and accompanied by 12 thousand cattle. He also took with him clothes, etc., to be presented at the time of marriage.

An auspicious *lagna* was fixed by the astrologers and the Nāyak gave away his daughter on Thursday the 5th lunar day of the bright half of Kārtika in Ś 1135 Prabhava. The Sultan, highly pleased, rewarded the Nāyak and the leaders of the 101 families of the Kuñchaṭigas with rich presents of ear-rings, necklaces and presented some villages also.

The Nāyak returned with his followers to Siḍigere. A year or two later a son was born to the Nāyak's daughter Bairodēvi. Then the Nāyak was highly delighted and went to the Sultan and presented him with a golden cradle encrusted

with precious stones, and also with a thousand cows. The Sultan, too, honoured him duly and the Nâyak returned to Sidigere.

Some time later, certain officers of the Sultan reported to him that the treasure of the Nâyak and the cattle in his pens were unrivalled and such objects and animals were not found even in Dillî. The Sultan, excited by cupidity, ordered the seizure of the Nâyak. This information was sent in a letter by Bairôdêvi to her father and Hunḍi Hetta Nâyak felt very anxious and invited the chiefs of the Kuñchaṭigas to a conference and decided on fleeing away *en masse* (*gûleya teraḷabêkendene*). Then these leaders including his brother Bullî Nâyak, Kattale Nâyak, Śankaṇa Nâyak, Singaṇa Nâyak, Ânyappa Nâyak, Dêvappa Nâyak, Bhairô Nâyak, Kêtappa Nâyak, who were the heads of the families, and Ulavi Mude Nâyak, Basaliyôr Penḍâ Nâyak, Âvinôra Malenâyak, Âlonôra Kâtenâyak, Hunḍe Kempe Nâyak, Bâlinâyak of Oredale, Dûlinâyak of Gâliyôr, Timmanâyak of Cheḷeya, Kaṭâri Bomme Nâyak, Lingênâyak of Sûrenôr, Vîre Nâyak of Yammehaṭṭi, Pedenâyak of Koravaḷi, Chikenâyak of Saṭenôr, Giriyaṇa-nâyak of Huliyôr, Doḍanâyak of Tanḍadôr, Siddenâyak of Baṇḍârâda Koggiyôr, Suttagaṭṭuva Harigenâyak, Bhairênâyak of Dâniyôr, Chike Nâyak of Gadhadôr, Talavâr (watchman ?) Mâdinâyak, Officer (adhikâri) Tippênâyak, Malenâyak of Eleyôr, Kattalenâyak of Puṇajiyôr, Chikenâyak of Kaṭtenôr, Timmenâyak of Bâkavaḷi, Pedenâyak of Arasanôr, Muttinâyak of Orage, Dêve Nâyak of Kâge, Chauḍe Nâyak of Ballênahallî, these heads of the militia, accompanied by 4,000 Brahmans who followed the accountant (*karanaka*) Chikarasa, 5,000 followers of Muppina Bhairênâyak, 5,000 followers of Haḷikâra Mâlinâyak, 6,000 followers of Yasalôra Tippenâyak, 7,000 persons including *sâlu-mûle-seti* (caravans of merchants ?), *paṭṭanaśvâmis* (heads of merchants and towns), 5,000 *pañchâḷas* (goldsmiths, carpenters, etc.), 2,000 *kelasis* (barbers) and *maḍivaḷas* (washermen), comprising 101 families (*kula*) and 18 castes (*jâti*), . . . all left with nine palanquins, 1,700 litters, 7,200 umbrellas, 12 lakhs of cattle and 7 700 carts. They carried the gods Bairadêvaru and Mahadêvate of 40 bâḍas (villages) on carts and appointed Mudhajiya and Râmajiya to look after their worship. Five lakhs of cows moved with the party . . .

As the Nâyak's followers moved on without stopping they were encountered by Sûrenâyak of Maṇḍogadi. But he was killed and his head was cut off and thrown in a ditch, and his troops were destroyed and his cattle carried off. The Nâyak and his followers next plundered Kalyân and went to Haṭṭikoṭahallî and Hiriyur. While they were proceeding further, the king of Dillî who had heard of the emigration of the Nâyak sent 770 *khâns* (generals) under Malokhân to intercept him and attack his army. These khâns soon went in pursuit of the Nâyak who knowing of this crossed the Heddore (lit: big river; used for the river Kṛishṇâ and sometimes for the Tunga-bhadra) and ordering his war-drums to be sounded formed the 7,700 carts of his into a temporary fortress or stockade and attacked the 770 khâns and defeating their

troops and killing them had the *dharmagāḷe* (blowing of trumpets to declare the cessation of hostilities) sounded. He next went to Hampi, once again had his drum (*dummāna* also called *rainadōḷu*) beaten, and washing his *bhalleya* (lance) in the river Tungabhadra, bathed with all his followers in that river. He also made several gifts to gods and Brahmins.

The Nāyak proceeded once again on his march camping at Dāṇḍigāḍu, Chimatarakaldurga (Chitaldrug) and Hoḷalkere, had the drum beaten at Guṇṭanūr and halted with all the Nāyaks and cattle at the place.

While there, the Nāyak had a dry pole of *kakke* (*Cassia fistula*) brought into his royal residence and churned whey therewith. But the pole, however, sprouted and the goddess Mahadēvate appeared therefrom. The god Bhairava of forty *bāḍas* (villages) also appeared at Hoḷalkere town. The Nāyak got the milk of his cattle at Soṇḍekōḷa, Goḍamanahāḷ and Jannige-haḷa and offering worship to the gods with the milk, etc., feasted all his followers and rewarded them with presents of cloth.

In the meanwhile Mallappodeyar, son of Narasimhabhūpāla, King of Chitrakal (Chitaldrug), sent his agents to the Nāyak (Huṇḍi Hetta Nāyak) inviting him to his capital. Accordingly the Nāyak went there and represented to him that the great Sultan of Dillī married his daughter and planned the capture and punishment of his followers and that in order to escape from him he had emigrated with his whole party and come to the place. The king Narasimha, hearing this, honoured the Nāyak with the customary presents of *viḷeya* (betel) and *uḍugore* (cloths) and the Nāyak settled in peace at Guṇṭanūr.

We next have seven lines in praise of the king Vīra-ballāḷa, son of Viṣṇu-ballāḷa of Haḷeyabīḍ of Hoyasaṇa-nāḍ the meaning of which may be summarised as follows :—

The kings of Chōḷa, Kāṇṇa, Barbara, Turushka, Varāṭa . . . Maruhāṭa all live by taking refuge in Ballāḷa's valour. His queen was Padmaladēvi equal to Arundhatī, Lakshmi, etc. Their son was Narasimha whose glory spread in all directions.

Coming to the main story we next learn that Narasimha, the prince, reported the arrival of Huṇḍi Hetta Nāyak to King Ballāḷa and at the invitation of that king Huṇḍi Hetta Nāyak with all the 101 families of Kuṇḍaṭiga Nāyaks and accompanied by Narasimha repaired to the court of king Ballāḷa and offering jewels and gold and silver flowers at the feet of the king prostrated before him and stood in his presence with hands folded. The king Ballāḷarāya sent for Māraṇagaḍa of Huḷiyār and asked him about the Kuṇḍaṭiga Nāyaks. Māraṇagaḍa reported to the king that Huṇḍi Hetta Nāyak was the chief of the 101 Kuṇḍaṭiga families and thus entitled to the first *viḷeya* (offering of betel-leaf on ceremonial occasions) and that he also had the right to dispose of disputes where the members of the



community broke the rules of caste. Then the king orderēd the *viḷeya* of the left hand and right hand to Huṇḍi Hetta Nāyak and Māraṇagaṇḍa and granted to the Nāyak a śāsana conferring certain rights on him on Monday, the 5th lunar day of the bright half of Vaiśākha in the year Âṅgīrasa, 1232 of the Śālivāhana era.

The Nāyak had or was given the titles : lord of Voḍegere, warrior of Siḍigere, Bhīma of boundary disputes, chief over boundaries, a hero in battle, terrible in war, destroyer of the Turuka army, punisher of 77 khāns, a rope to bind the enemies, a stick to kill enemies . . . enemy to those who disputed his titles (?), a hook to the throats of hostile Kuṇchaṭigas. He was exempt from tank cess, cart-tax and *pandal* tax in marriages in Mukaṇṇa Chalaṭiya?, Hartāl, Ballāḷasanudra, Dūḷihalḷi, Gondihalḷi, Kālunara, Benakal, Dēvapura, Narasīpura, Doddagatṭa, Talige, Kalugūḷi Haṭṭi, Duggavara, Tāḷeya, Madēru, Malli Singanahalḷi, Emniaganūr, Gilikanhalḷi, Nandana Hosūr, Kaladēvanahalḷi, Mugūḷekatṭe and Nākikere.

The usual rewards or punishments to those who protect or destroy previous grants are next given. The signature of the king Ballāḷarāya as Śrī Virūpāksha concludes the grant.

#### *General Remarks.*

This copper-plate record is carved on five plates (16" × 5"), each of which has nearly ten lines of writing. The inscription begins on the front side of the first plate and is continued on the back of the second plate and on both sides of the remaining plates. As the record was not complete, it was continued on the back of the first plate. It purports to describe the marriage of the daughter of a chief of the Kuṇchaṭiga Vokkaliga families with the Sultan of Delhi and the attack on the Kuṇchaṭigas under the orders of the Sultan due to jealousy and the consequent wholesale emigration of the 101 families of the Kuṇchaṭigas to Chitaldrug, Guṇṭanūr (a village in Chitaldrug Taluk), etc., and the protection given to them by the Hoysala king of Halebiḍ named Ballāḷa and his son, Prince Narasimha. As the queen of this Ballāḷa is named Padmale and his son Narasimha, he is evidently Ballāḷa II (1173-1220). But the date given in line 97 *viz.*, Ś 1232 is too late for him. The marriage of the chief's daughter to the Sultan of Delhi is dated in Ś 1135 Prabhava. This date is too early for the Mussalman occupation of the Dekhan and the defeat of the Delhi troops near the river Kṛishṇā or Tungabhadra (Heddore in line 60). Further the dates given *viz.*, Ś 1135 Prabhava and Ś 1232 Âṅgīrasa are irregular for the cyclic year named Ś 1135 is Śrīmuka and the nearest Prabhava is Ś 1129. Similarly Ś 1232 is Sādhāraṇa and the nearest Âṅgīrasa is Ś 1254. The interval between the dates given is 97 years and it is not easy to believe that Huṇḍi Hetta Nāyaka lived 97 years after marrying his daughter. Further there is also visible in the plates a tampering with the figures of the dates given. Thus in Ś 1135, the second digit was at first 6, later changed to 2 and

finally altered to 1. In Ś 1232, the second digit was changed from 7 to 1 and finally to 2, the third digit was changed from 7 to 3 and the fourth altered from 4 to 2.

The characters, too, of the plates do not appear to belong to the 13th century A.D., though there is a general attempt to imitate the Hoysala letters of the period. Thus *chā* in line 5 of V. B., *ko* in line 8 of V A, *ho* in line 2 of V A, *gi* in line 10 of V A, are all definitely modern; *dhi* in line 12 of III B, also *thā* in line 4 of I A, etc., are pierced at the bottom by a vertical line as in the modern Kannada characters. So also the use of the words *kāgaja* in line 12 of III B and *vivāhavāguttade* in line 9 of II B and *tetekonḍu* in line 8, V A appear to belong to modern times. The grant abounds in errors of spelling. Thus it seems to be spurious.

Of the places mentioned in the record Hiriyūr is the headquarter of the Taluk of that name in the Chitaldrug District, Mysore State; so also Hoḷalkere; Guṇṭanūr, Soṇḍekoḷa and Goḍamanahāḷ are villages in the Chitaldrug Taluk. Voḍagere and Siḍigere are pointed out by some Kuñchaṭigas to be the same as Voḍḍagere and Siḍidoregal in Koratagere and Madhugiri Taluks. Some of the other villages seem to be also situated in the Chitaldrug and Tumkur Districts.

At the same time there is a tradition among the Kuñchaṭigas that their ancestors lived near Delhi and that one of their chiefs fled from his country to escape the importunity of a Mussalman chief who wished to marry his beautiful daughter. Also Uṇḍe Yattarāya is ranked among the progenitors of this caste, as we find that on all ceremonial occasions *tāmbūla* is set apart in his name (see Kuñchaṭigas pp. 17-39 of the Mysore Tribes and Castes, Vol. IV, by Ananthakrishna Iyer). This tradition is found modified in the present copper plate. The date S' 1232 of the grant corresponds to A.D. 1310, though not the cyclic year, and at this time there were frequent invasions of the country by the Mussalman troops of Delhi and it is possible that one of the generals carried off a Kuñchaṭiga girl to Delhi. But beyond recording a possible variant of the tradition current among the Kuñchaṭigas the grant is spurious and cannot be relied upon for any historical purpose.

## 2

### HASSAN DISTRICT.

#### BELUR TALUK.

At Bêlūr, on broken stones in the lower pavement near the Vīra Nārāyaṇa shrine in the compound of the Kēśava temple. PLATE XXII.

Size 4' 2" × 2' 4".

Kannada language and characters.

ಬೇಲೂರು ವಿರನಾರಾಯಣ ವೇವನ್ಢಾನದ ಮುಂದುಗಡೆ ಅಂಗಳಕ್ಕೆ ಹಾಸಿದ ಕಲ್ಲು ತುಂಡುಗಳ ಕೆಳಮೊಗದಲ್ಲಿ.

ಪ್ರಮಾಣ 4' 2" × 2' 4".

### Iನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ.

1. ಘ್ನ ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಧುವನಾಶ್ರಯಂ ಶ್ರೀ ಪೃಥ್ವೀವಲ್ಲಭ ಮಹಾರಾಜಾ . . . .
2. . . ಮೇಶ್ವರ ಪರಮ ಭಟ್ಟಾರಕ ಯಾದವ ಕುಳಂಬರದ್ಯುಮಣಿ ಸರ್ವ . .
3. . . ಮಣಿ ಮಲೆ ರಾಜರಾಜ ಮಲಪರೊಳ್ಗಂಡ ಗಂಡ ಬೇರುಂಡ . . . .
4. . . . ದನ ಸಹಾಯ ಶೂರ ಶನಿವಾರ ಸಿದ್ಧಿಗಿರಿ ದುರ್ಗಮಲ್ಲ ಚಲ . . .
5. ನಿಶ್ಯಂಕ ಪ್ರತಾಪ ಚಕ್ರವರ್ತಿ ಹೊಯ್ಸಳ ವೀರ ಬಲ್ಲಾಳ ದೇವರ

### IIನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ.

6. . . . ಒಟ್ಟಯರಾವುತನ ಮಹಿಮೆ ಯಂತೆಂದೊಡೆ || ಕಡೆಬಿಂದಾದ್ದುಬ್ಬರ
7. . . . ದೆ ಕಡಲ್ಲೇಮೆಯಂ . . . . ರೆ ಮೇಲೆ ನಡವಾಗಳ್ ವೀರಬಲ್ಲಾಳನ ದೆಸದಿ
8. . . . ಮಂನೂಂಕಿ ಬೀರರ್ನ್ನೆಡೆವಂನ ಕೋಪದಿಂ ಭೋಂಕನೆ ಮನಣನಾತ್ಮೋದ್ಭವಂ
9. . . ಗೃಹ ಪಾಳ್ಯತೇಭದೊಳ್ ತಳ್ಳಿಪುದನೆನೆ ಭಟ್ಟಬ್ಬಿಟ್ಟಿಗಂಗಾರ್ಸ್ವಮಾನಂ ಆಳಾಪಂ
10. . . . ಲಸುಂಬಾಳೊಳ್ ಸಂಕಮನ ಪಡೆಯನಾನೆಯ ಪಟೆಯಂ ಗೊಳಿ . . . .
11. ಪುದಿಪುದಂ ಕಾಳಿಗದೊಳ್ಯಾಯೊ ಮಾರಿಯಕ್ಕನ ತನಯಂ || ಕಡನದೊ

### IIIನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ.

12. . . . ಸೂಸುವ ಖಂಡದಿಂದ ಪೆಟ್ಟಿದ ನೆರೆನೊತ್ತರೊಳ್ಳು ಸಿದ್ಧಿದಲ (?) . . .
13. . . . ವಕರುಳುಪುರಮಡುತಮಾ (?) . . .
14. . . . . ಳಿಗಣ್ಣೆ . . . .

### Note.

This is a *vīragal* describing the exploits of a warrior named *Biṭṭiya-rāvuta* who fought for his master *Viraballāḷadēva*, the Hoysala king. The hero is said to have defeated troops of elephants while he himself sat on horseback. This is shown in the sculptures on the *vīragal*.

The battle is stated to have taken place between the *Kalachurya* king *Sankama* and the Hoysala king *Ballāḷa*. A son of *Masaṇa*, not named, is said to have been killed while seated on an elephant by *Biṭṭiya-rāvuta* (who is also called *Biṭṭiga* in line 9).<sup>\*</sup> The actual place of battle is not named but it is stated in line 7 that when the enemy came in rage to invade the coastal tracts (*kaḍal-sīme*), *Ballāḷa* ordered his forces to fight against them. *Masaṇa*, referred to in this record is probably the same warrior as the *Kadamba* general who was defeated by *Vishṇuvardhana* near *Bankāpur* (E. C. V. Belur 124) in 1133 A.D. See also M. A. R. 1910, P. 31.

<sup>\*</sup> It is possible to interpret the passage as meaning that *Biṭṭiga* was the son of *Masaṇa* and that he killed several warriors seated on elephants.



CHANNAKESAVA TEMPLE AT BELUR: VIRAGAL (No. 2—p. 99).



No date is given. But the mention of the name of Sankama who was one of the contending parties gives us a clue to the date. He was evidently the Kalachurya king of that name, who was the son of Bijjala and who ruled from 1176 to 1181 A.D. Vira Ballala who fought against him was Ballala II, the Hoysala king, whose reign lasted from 1173 to 1220 A.D. There was constant fighting between the Hoysalas and Kalachuryas about this time, and the battle must have taken place between 1176 and 1181. Two other viragals (namely, Ep. Carn. VI, Mudgere 33 and the one noticed in M. A. R. 1915, page 53), also refer to this war and give its date as 1179 A.D.

Several letters at the beginning and end of each line in the record are lost and hence the meaning of some passages is not very clear.

### 3.

In the same town Bêlûr, on the northern wall in the eastern entrance of the Chennakêśava Temple.

Size 1' — 9" × 1' — 2".

Kannada language and characters.

ಬೇಲೂರು ಚನ್ನಕೇಶವ ದೇವಸ್ಥಾನದ ನವರಂಗದ ಪೂರ್ವದಾಗಿಲ ಒಳಗಡೆ ಬಾಗಿಲಿನ

ಉತ್ತರಕ್ಕೆ ಗೋಡೆಯ ಮೇಲೆ

ಪ್ರಮಾಣ 1' — 9" × 1' — 2'

1. ಶ್ರೀ ಸ್ವಸ್ತಿ ಶ್ರೀ ಜಯಾಭ್ಯುದಯಶ್ಚ ಶಕ ವರ್ಷ ೧೧೬೩ನೆಯ ಪ್ಲವಸಂವ
2. ತ್ಸರದ ಪುಷ್ಯ ಬ ೭ ಬು | ಬೆಲುಹೂರು ಶ್ರೀ ಚನ್ನಕೇಶವ ದೇವರಿಗೆ
3. ಶ್ರೀ ಮನುಮಹಾಪ್ರಧಾನಂ ಪೋರಾಳ್ವದಂಣಾಯಕರ
4. ಸೇನ ದೋವ ಕಾಮಾವೆಯ ಮಗ ದೇವಣ್ಣನು ಉತ್ತರಾಯಣ ಸಂಕ್ರಮಾ
5. ಣದಲು ಅಧಿಕಾರೋಗಣಿಗೆ ಹೊಂಗೆ ಹಾಗೆ ವೊಂದ ವಿ ದಿ[೨]ಯಂ
6. ಬೀಜವೊಂನಾಗಿ ಮಹಾಜನಂಗಳಿಗೆ ನಡಸುವಂತಾಗಿ ಕೊಟ್ಟು ೨ . . . . .
7. ದ್ರಾಕ್ಷಸ್ಥಾಯಿ ಶ್ರೀ || ಮಾಕೆಯ ಹೆಗ್ಗಡೆಯರ ಆಳಿಯಕಾಮಯ್ಯ . . .

*Transliteration.*

1. śrī svasti śrī jayābhyudayaś cha Śakavarsha 1163 neya Plava-samva-
2. tsarada Pushya ba 7 Bu | Beluhûra Śrī Chennakêśava-dêvarige
3. śrīmanu mahâ-pradhānam Pôlâlvadamṇṇâyakara
4. Sēnabôva Kāmauveya maga Dēvaṇṇanu uttarāyaṇa sankramâ-
5. ṇadalu adhikârôgaṇege honge hâga vonda vridiyam
6. bījavomnâgi mahâ-janamgaḷige naḍasuvantâgi koṭṭa ga 2 [â-chan-].
7. drârkka-sthâyi śrī || Mâkeya-heggaḍeyara aḷiya Kāmayya.

*Translation.*

Be it well. May there be victory and prosperity. On Wednesday the 7th lunar day of the dark half of Pushya in the year Plava Ś 1163, Sēnabôva Dēvaṇṇa,

son of Kâmauve and a subordinate (?) of the illustrious mahâpradhâna Pôlâlva-dannâyaka presented to the mahâjanas two gadyâṇas as capital deposit in order that from the interest thereon at the rate of one *hâga* for a *hon* they might provide for extra feeding on the day of uttarâyana sankramaṇa as a service to the god Chennakêśava of Beluhûr. May this stand for as long as the sun and moon endure.

Kâmayya, son-in-law ? (*aliya*) of Mâkeya-heggaḍe.

*Note.*

This record is apparently of the reign of the Hoysala king Sômêśvara since though the king is not named in the grant, the date given which corresponds to Wednesday 25th December 1241 A.D. falls within his reign (1233-1254). Pôlâlva-dannâyaka was a minister under Narasimha II and built the famous Hariharêśvara temple at Harihar in the Chitaldrug District (see E. C. XI Davangere 25 of 1224 A.D.).

4.

In the same town Bêlûr, on a stone slab in the paved floor outside the western wall of the southern doorway of the Kêśava temple.

Size 3' × 2' — 2".

Kannada language and characters.

ಬೆಲೂರು ಚನ್ನ ಕೇಶವ ದೇವಸ್ಥಾನದ ದಕ್ಷಿಣ ಬಾಗಿಲ ಪಶ್ಚಿಮ ಗೋಡೆಯ ಹೊರಗಡೆ  
ನೆಲಕ್ಕೆ ಹಾಸಿರುವ ಬಳಪದ ಕಲ್ಲಿನಲ್ಲಿ.

ಹೊಸಗನ್ನಡಕ್ಕರ ಮತ್ತು ಭಾಷೆ

1. ಭಾವ ಸಂವತ್ಸರದ ಭಾದ್ರಪದ ಶುದ್ಧ ೧೧ ಲಾ ಯಿಂಗುಳದ ಮಲ್ಲರಾಜನ ಮಗತಿ
2. ರುಮಲಯನು ಕೇಶವ ದೇವರಿಗೆ ಹೊಡವಂಟು ಕೃತಾರ್ಥನಾದನೂ

*Note.*

This is an inscription engraved on the floor, under the orders of one Tirumalaya, son of Mallarâja of Ingulâ, to show that he visited and made obeisance to the god Kêśava (of Bêlûr) on the 11th lunar day of the bright half of Bhâdrapada in the year Bhâva.

5.

On another slab near the southern doorway of the Kêśava temple.

Size 2' — 6" × 1' — 4".

Telugu language and characters.

ಅದೇ ದಕ್ಷಿಣ ಬಾಗಿಲು ಮುಂದುಗಡೆ ಶ್ರೀ ಚಕ್ರದ ತಳಹದಿ ಮೇಲೆ ಹಾಸಿರುವ ಚಪ್ಪಡಿ ಕಲ್ಲಿನಲ್ಲಿ.

ತೆಲುಗಕ್ಷರ ಮತ್ತು ಭಾಷೆ

1. ಪ್ರನಿರಲ ನಾಗಯ ಚೆನಪನಿಕಿ ನಿತ್ಯ
2. ಮುಲು ಪದಿವೇಲು ವಂದನಲು

*Note.*

This, like the previous number, records the salutation of a devotee named Pranirala Nāgaya to the god Chennappa (Chennakêśava) in the Kêśava temple at Bêlûr.

## 6.

In the same temple on the 2nd set of steps leading from the east to the main temple from the platform.

Modern Kannaḍa characters and language.

ಅದೇ ದೇವಸ್ಥಾನದಲ್ಲಿ ಕೇಶವ ದೇವರ ಗುಡಿಯ ಮುಂದೆ ಪೂರ್ವದಿಕ್ಕಿನ ಮೆಟ್ಟಿಲುಗಳ ಮೇಲೆ.

- |                   |                  |                   |
|-------------------|------------------|-------------------|
| 1. ಮಲ್ಲವ್ವರು      | 2. ಲಕ್ಷ್ಮಮ್ಮನವರು | 3. ದೇವಾಜಿಯಮ್ಮನವರು |
| 4. ಕ್ರಿಣಾಜಮ್ಮನವರು | 5. ಕಾಂತಮ್ಮನವರು   |                   |

*Note.*

The names of some female devotees who visited the temple of Kêśava are inscribed here. They are: Mallavvêru, Lakshammanavaru, Dêvâjijamanavaru, Kriṇâjammanavaru, Kântâmaniyavaru. The figures of these ladies are incised roughly above the names. It is probable that the last four names are of those connected with the royal family of Mysore.

## 7.

In the same Kêśava temple at Bêlûr, on a stone slab in the ceiling of the nava-raṅga hall in the Bhâshyakâra shrine.

Kannaḍa language and characters.

ಅದೇ ದೇವಸ್ಥಾನದ ಭಾಷ್ಯಕಾರ್ಯ ಸನ್ನಿಧಿಯ ನವರಂಗದ ಬಾಗಿಲಿನ ಒಳ ಅಂಕಣದ ಮೇಲ್ಭಾಗದಲ್ಲಿ  
ಹಾಸಿರುವ ಕಲ್ಲಿನ ಒಳಭಾಗದಲ್ಲಿ.

ಕನ್ನಡಕ್ಷರ ಮತ್ತು ಭಾಷೆ.

- |                        |                                     |
|------------------------|-------------------------------------|
| 1. ಭುಜಬಲವೀ [ರ] . . .   | 3. ಜ್ಞಾನಿ (?) [ದೇ]ವ ರೋಕ ಪ್ರಾಪ್ತನಾದಂ |
| 2. ನಾರಸಿಂಹದೇವನ ಕಾಮಯಮಹಾ |                                     |

*Note.*

This records the death of one Kāmaya, a dependant of the Hoysala king Narasimha.



## 8.

In the same Taluk and hobli of Belûr, on a boulder to the east of the village Yelahanka.

Nandi Nâgari characters.

*Transliteration.*

- |                           |                                  |
|---------------------------|----------------------------------|
| 1. śrī Viśvanâtha-dī-     | 5. ya kaṭṭisidada koḍagiyâgi yâ- |
| 2. kshitaiyyanavari-      | 6. va terugaḍeyam yillade sarva- |
| 3. ge Daṇṇâyaka Siṅga-    | 7. mānyavâgi bījavariya-         |
| 4. ma Gumamṇṇamgalu kere- | 8. li koṭṭaru                    |

*Note.*

This records the gift as *sarvamānya* (free from taxes) *koḍagi* (grant of land) of some field to Viśvanâtha-dīkshitaiya by Daṇṇâyaka Singama and Gunmaṇṇa for having built some tank.

## 9.

## KADUR DISTRICT.

KOPPA TALUK.

First copper plate grant of Chennavîra-Voḍeyar, chief of Dānivāsa, dated S' 1506 in the Jaina basti in Yedehalli: now in the possession of Joyis Venkata-krishṇaiya at Tarikere in the Tarikere Taluk. Engraved on the back side of E. C. VI Koppa Taluk No. 24.

Kannada language and characters.

ಕಡೂರು ಡಿಸ್ಟ್ರಿಕ್ಟ್‌ನ ಶಾಸನಗಳು.

ಕೊಪ್ಪದ ತಾಲ್ಲೂಕು ಯಡೆಹಳ್ಳಿಯ ನರಸಿಂಹರಾಜಪುರದ ಜಿನಬಸ್ತಿಯ ತಾಮ್ರಶಾಸನ. ಈ ಶಾಸನವು ಹಿಂದೆ ಕೊಪ್ಪ ತಾಲೋಕ್ 24ನೆಯ ನಂಬರಾಗಿ ಮುದ್ರಿತವಾಗಿರುವ ಶಾಸನದ ಹಿಂಭಾಗದಲ್ಲಿದೆ.

ಈಗ ಈ ತಾಮ್ರಶಾಸನವು ತರಿಕೇರೆಯಲ್ಲಿರುವ ಜೋಯಿಸ ಟಿ. ಸಿ. ವೆಂಕಟಕೃಷ್ಣಪ್ಪಯ್ಯ ಮತ್ತು ಬಿ. ದೇವರಘಟ್ಟರವರಲ್ಲಿದೆ.

1. ಸುಧಮಸ್ತು | ನಮ ಸುಂಗ ಶಿರಸ್ತುಂಬಿ ಚಂದ್ರಚಾಮರ [ಚಾರ]ವೆ
2. ತೈರೋಕ್ಯ ನಗರಾರಂಭಮೂ [ಲ]ಸ್ತಂಭಯಶಾಂಬವೆ || ಸ್ವಸ್ತಿಶ್ರೀ
3. ವಿಜಯಾದ್ಭುತಯ ಶಾಶಿವಾಹಶಕ್ತವರುಶ ೧೫೦೬ನೆಯ ಸಂದವರ್ತಮಾನ |
4. ತಾರಣಸಂ | ಅಶ್ವಿಜಶು ೧೦ ಮಿ ಅದಿವಾರದಲು ಶ್ರೀಮತು | ದಾನಿವಾ
5. ಸದ ಚೆನ್ನಗಾಯವಡೆರ | ಮಕ್ಕಳು ಚಿಕ್ಕವೀರಪ್ಪವಾಡೆರು ಮಕ್ಕಳು ಚೆನ್ನವಿ
6. ರವಾಡೆರು ಗೆರಸೊಪ್ಪೆ ಸಮಂತ್ರ ಬದದೇವರ ಸಿಕ್ಕರು | ಗುಣಬದ್ಧದೇವರು | ಸಿಕ್ಕರು
7. ರು | ವಿರಸನದೇವರಿಗೆ | ಕೊಟಿಧೂಮಿಕ್ರಯಪತ್ರದ ಕ್ರಮವೆಂತೆಂದರೆ | ಭಾಳಿಪಾ[ಲ]
8. ಬಂದಪ್ಪನಮಗಲಿಂಗಂಣನು | ನಷ್ಟಸಂತನ ವಾಹೋದಸಂಮಂದ | ಅತನ ಧೂ
9. ಮಾನಾಗಲಪುರದ ಗ್ರಾಮದವಳಿಗೆ ತೆಂಗಿನ ಹಿ [ತ] ಲಗದ್ದೆರ್ಪ ಕಂಡುಗವಂಥ

10. ತ್ತು ಬೀಜವರಿ | ಆ ಧೂಮಿ ನಮ ಆರಮನಿಗೆ ಹರವರಿಯಾಗಿ ಬಂದ
11. ಸಂಮಂದ | ಯೀ ವೀರನೇನದೇವರಿಗೆ ಕ್ರಿಯಾವಾಗಿ ಕೊಟ್ಟವಾಗಿ | ಆ ಧೂಮಿ
12. ಗೆ ಸಲುವ ಕ್ರಯದ್ರವ್ಯ | ಲಕ್ಷಣ ಲಕ್ಷಿತ ತತ್ಕಾರೋಚಿತ | ಮಧ್ಯಸ್ತ ಪರಿಕಲ್ಪಿತ ಉ
13. ಧಯವಾದಿ ಸಂಪ್ರತ್ತಿಪನ ಕಾಲ ಪರಿವರ್ತನಕ್ಕೆ ಸಲುವ ಪಿಯ ಸಾಹ ನಿಜಗ
14. ಟಿ ವರಹಗೆ ೨೨ ಅಕ್ಷರದಲು ಮೂವತ್ತು ಯೆರಡು ವರಹನು | ತರವಿಸ ಉಳಿ
15. ಯದೆ | ಸರೇಸಾಕಲ್ಯವಾಗಿ ಸಲ್ಲಿಸಿಕೊಂಡವಾಗಿ | ಆ ಧೂಮಿಗೆ ಸಲುವ ಚತ್ತು
16. ಸೀಮೆಯವಿವರ | ಮೂಡಲು | ಈಗದ್ದೆಯ ನೀರವರ್ವಕಲ ಅಗಳಿಂದಂಪಡುಲು |
17. ತ್ತೆಂಕ್ಕಲು ಕೆರೆ ಪರಿಯಿಂದಂ ಬಡಗಲು | ಪಡುವಲು ಗುರುವಪ್ಪಹೆಬರುವನ ತೋ
18. ಟದಿಂದಂ ಮೂಡಲು ಬಡಗಲು ಹಾನಂಬಿಯಿಂದ ತ್ತೆಂಕಲು | ಯಿಂತ್ತಿಚತ್ತುಸಿ
19. ಮೆ ವಳಗುಳ್ಳ | ನಿಧಿ | ನಿಕ್ಷೇಪಜಲ | ಪಾಸಣ | ಅಕ್ಷಿಣ | ಆಗಮಿ | ಸಿದ್ಧಶಾಂ
20. ಧ್ಯಂಗಕೆಂಬ | ಅಷ್ಟಾಭೋಗ ತೇಜಸಾಂಮ್ಯವೆನು ನೀಲು ನಿಮ ಶಿಶ್ಯರು ಪಾ
21. ರಂ ಪರಿಯವಾಗಿ ಸುಖದಿಂ ಬೋಗಿಸಿ ಬಹಿರಿ ಯಿಂದಂ ಬರಸಿಕೊಟ ಕ್ರಯಶಾ
22. ಶನಪಟೆ ಯದಕ್ಕೆ ಅಬರಾಸೆ ಬಿಟವರು ದೇವಲೋಕ ಮರ್ತ್ಯಲೋಕಕ್ಕೆ ವಿರ
23. ಹಿತರೂ | ಶ್ರೀಹತ್ಯ | ಗೋಹತ್ಯಕ್ಕೆ ಬಜಿನರಹರೂ || ವಿರಪವ
24. ಡೆರು ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

*Transliteration.*

1. subham astu namas [t] unga-śiras-tumbi-chandra-chāmara-[châra] ve
2. trailôkya-nagarâ-rambha-mû [la] stambaya Śâmbave " svasti śrî
3. vijayâdbhudaya Śâśivâha-śakka varuṣa 1506 neya sanda vartamâna |
4. Târaṇa sam | Âśvijâ śu 10 mi Âdivâradalu śrîmatu | Dânivâ-
5. sada Chennarâya-vaḍera | makkaḷu Chikka Virappa Vâḍeru makkaḷu  
Chennavi-
6. ra Vâḍeru Gerasoppe Samamṭta bad[r]a- dēvara siśyaru Guṇabadra-  
dēvaru siśya-
7. ru | Virasēna-dēvarige | koṭa bhûmi kraya-patrada krama-ventendare  
Bhâlepâ [la]
8. Bandappana maga Lingaṇṇanu | nashṭa-santana vâ [gi] hôda sammamḍa  
| âtana bhû-
9. mi Nâgalapurada grâmada vaḷage tengina-hitāla-gadde kha 9 kaṇḍuga  
vambha-
10. ttu bîjavari | â bhûmi namma âramanige haravariyâgi banda
11. sammamḍa | yi Virasēna-dēvarige kreyâvâgi koṭṭhevâgi | â bhûmi-
12. ge saluva kraya dravya | lakṣaṇa-lakshita tatkalôchita | madhyasta-  
parikalpita u-
13. bhaya-vâdi-samprattipanna kâla-parivarttana-kke saluva piyasâhe-nija-ga-
14. tṭhi varaha ga 32 aksharadalu mûvattu yeraḍu varahanu | taravisa uli-
15. yade | sale-sâkalyavâgi sallisi-koṇḍevâgi | â bhûmige saluva chattu-
16. sîmeya vivara | mûḍalu | î gaddeya nîra-erra-kala âgaḷindam paḍulu.
17. ttenkkalu kere-êriyindam ba [ḍa] galu | paḍuvalu Guruvappa Hebaruvana tō-

18. tadindam mûḍalu ' baḍagalu Hānambiyinda ttenkalu ' yintti chattu-si-
19. me-vaḷagulla ' nidhi ' nikshêpa jala ' pâsaṇa akshîṇi ' âgami ' siddha  
sâṃ-
20. dhyamgaḷemba ' âshṭhâ-bhôga tēja-sâṃmya-vaṃnnu nîu nimma śiśyaru pâ-
21. rampariyavâgi sukhaḍim bogisi bahiri yandam barasi koṭa kraya sâ-
22. śana paṭe yidakke abilâse biṭavaru dēvalôka martyalôkakke vira-
23. hitarû ' śrîhatya ' gôhatyakke bajinaraharû || Virapa-va-
24. ḍeru śrî śrî śrî śrî śrî śrî śrî.

*Note.*

A reference to this and seven other copper plate grants received from Lakshmî-sêna-bhaṭṭâraka-paṭṭâchârya of the Jaina maṭha at Singanagadde, Narasimharâjapur registering gifts to the maṭha from Chennarâja Voḍeyar and Chennavîrappa Voḍeyar of Dânivâsa has been made on p. 18, Mysore Archæological Report for 1919. No details, however, have been given there of the grants. Of these, four have been already published in Epigraphia Carnatica Vol. VI Kadur District inscriptions, Koppa Taluk Nos. 21-24. Of those that are unpublished therein one is a very short and incomplete record containing three lines only having merely the usual invocatory verse addressed to Śambu and the letters "svasti śrî jayâ-bhyudaya Śâlivâhana-śaka-varusha." The remaining three grants are published in this report.

These eight grants are engraved on four different copper plates, each face of the plate containing a separate grant. All the four plates seem to have been attached to a single brass ring which had a boar seal. On the front side of the 1st plate the inscription Koppa Taluk No. 21 has been engraved and on its back the incomplete inscription previously referred to. On the front side of the 2nd plate Koppa Taluk No. 22 is engraved and on its back is Koppa Taluk No. 23. The third plate has on one side Koppa Taluk 24 and on its back No. 9 of the present Report. The fourth plate has on its front and back Nos. 10 and 11 of the present Report.

As regards the object of the grants all the seven records except Koppa Taluk 21 refer to sales of land to the Jaina guru Vîrasêna, disciple of Guṇabhadra, who was a disciple of Samantabhadra of the village Gêrasoppa (noted for the falls of the Śarâvati river nearby). The donor or the seller was Chennavîrappavoḍeyar, son of Chikavîrappa-Voḍeyar, who was the son of Chennarâya-Voḍeyar, chief of Dânivâsa (a village in Narasimharâjapura Sub-Taluk, Kadur District). Of these however, two *i.e.*, Koppa 22 and 23 are dated in Ś 1407 and 1405 and the rest are dated in Ś 1506, 1507 and 1509 with the exception of Koppa 21. But the same donor and donee could not have lived for more than 100 years. Further Koppa Taluk 21, referred to above, registers a grant by Chennarâya-Voḍeyar to the guru Samantabhadra of

Gêrasoppa in Ś 1355. Now if the donee of the other grants here is the grandson or disciple's disciple of Samantabhadra of the above grant, the difference of more than 150 years in Koppa 24 etc., cannot be accounted for easily in two generations.

We shall now study the dates of these grants in greater detail. The date of Koppa 24 is S' 1506 Târaṇa sam. Phâl. śu 13 Gu which corresponds to Thursday 4th March 1585 A. D. On its back is printed No. 10 of the present report the date of which is S' 1506 Âśv. śu 10. Â which corresponds to Sunday 4th October 1584 A. D. Nos. 10 and 11 of the present Report have the dates S' 1507 Pârthiva sam. Chai. ba. 7 Â and S' 1509 Sarvajit sam. Vaiś. śu 5 Â which correspond to Sunday 11th April 1585 A. D. and Sunday 2nd April 1587 A. D. The details of the dates of these four records on two copper plates are perfectly regular. Taking the other three grants engraved on the remaining two plates we find their dates to be irregular. Thus Koppa 21 has the date S' 1355 Śukla sam. Chai. sū. 2 Gu. S' 1355 is however Pramâdin and the nearest year Śukla corresponds to S' 1371. Koppa 22 has the date S' 1407 Prajôtpatti sam. Chai. ba. 7 Â. But S' 1407 is Viśvâvasu and the nearest Prajôtpatti is S' 1433. Further Chai. ba. 7 of S' 1433 is Friday and not Sunday. Similarly the date S' 1405 of Koppa 23 is Śôbhana and the nearest Śukla is S' 1431. In this year (S' 1431) Phâl. śu. 2 is Sunday and not Saturday as stated in the grant. It is hence probable that the three records (Koppa 21, 22 and 23) engraved on two copper plates are either spurious or their dating is hopelessly wrong and the later dates S' 1505 etc., contained in Koppa 24 etc., are more trustworthy. This inference is strengthened by a stone inscription in Bâlehalli village in the same Koppa Taluk (E. C. VI Koppa 5) of S' 1491 Śukla (1569 A. D.) containing a grant by Chenna Viraṇṇa Nayaka of Dânivasa, who calls himself a descendant of Chennarâya Voḍeyar. Evidently Chenna Viraṇṇa Nâyaka of this inscription is the same as Chenna Vira Voḍeyar of Koppa 24.

The contents of the present record are as follows :—

The chief of Dânivâsa named Chennavîra Voḍeyar, son of Chikka Vîrappa Voḍeyar, who was the son of Chennarâya Voḍeyar, sold a plot of wet land named Tengina-hittala-gadde of the sowing capacity of nine khaṇḍugas, situated in the village Nâgalâpura to Vîrasêna-dêvar, disciple of Guṇabhadra-dêvar who was a disciple of Samanta-bhadra-dêvar of Gêrasoppa village for a sum of 32 varahas. This land is stated to have formerly belonged to one Liṅgaṇṇa, son of Bhâlepa [la] Bandappa who died without issue and hence the estate became escheat to the state. The boundaries of the land are next given and then follow imprecations against those who might violate the grant. The signature Vîrapa Voḍeyar is given at the end of the grant.

The words "kraya-dravya-lakshana-lakshita. . . . . Piya-sâhe nija-gaṭṭi-varaha" in lines 12-13 denote the nature of the sale transaction and the

coins in which the sale money was paid. The exact significance of the term *piyasāhi-nija-gaṭṭi* 'varaha' is not clear. This word is also used in the succeeding numbers.

The village *Nāgalāpura* referred to in this record is a village in *Koppa Taluk* (*Narasimharājapura Sub-Taluk*) situated about 4 miles to the south-west of *Dānivāsa*.

## 10

On a second copper plate from the same basti : Front side.

Size 9" × 7".

Kannada language and characters.

ಅದೇ ಜಿನ ಬಸ್ತಿಯ ಎರಡನೆಯ ತಾಮ್ರದ ಹಲಗೆಯ ಮುಂಭಾಗದಲ್ಲಿ ಬರೆದಿರುವ ಶಾಸನ.

1. ಸುಧಮಸ್ತು ! ನಮಸ್ತುಂಗಶಿರಸ್ತುಂಬಿಚಂದ್ರಚಾಮರ ಚಾ
2. ರವತ್ಯೈಲೋಕ್ಯ ನಗರಾರಂಭಾಮೂಲಸ್ತಂಬಯ ಶಾಂಬವೆ ಸ್ವ
3. ಸ್ತಿ ಶ್ರೀ ಜಯಾದ್ಭುತಯ ಶಾಲಿವಾಹನಶಕ ವರುಷ ೧೫೦೭
4. ಸಂದವರ್ತಮಾನ ಪಾರ್ಥಿವ ಸಂವತ್ಸರದ ಚಯತ್ರಬ ೭ ಮಿ ಅದಿ
5. ವಾರದಲೂ ಶ್ರೀಮತ್ತು ! ದಾನಿವಾಸದ ಚೆನ್ನರಾಯ ಪೊಡೆಯರ ಮ
6. ಕ್ಕಳು ! ಚಿಕ್ಕವೀರಪ್ಪ ಪೊಡೆಯರಮಕ್ಕಳು ಚೆನ್ನವೀರಪೊಡೆಯರೂ ! ಗೆರಸೊ !
7. ಪೈ ಸಮಂತ್ರ ಬದ್ರದೇವರಸಿಶ್ಯರು ! ಗುಣಬದ್ರದೇವರಸಿಶ್ಯ
8. ವೀರಸೇನದೇವರಿಗೆ ! ಕೊಟಿಭೂಮಿಕ್ರಯ ಪತ್ರದ ಕ್ರಮಪಂತ್ತಿಂ
9. ದರೆ ! ಬಾಳಪಾಲ ತಮಯನಮಗ ನರಸಪ್ಪನು ನಷ್ಟಸಂ
10. ತಾನವಾಗಿ ಹೋದಸಂಮಂದ ಆತನ ಭೂಮಿ ಯೀಚಲದಾಳಗ್ರಾಮದಲಿ !
11. ಎಂಟು ಏಂಟುಗ ಬಿಜವರಿಭೂಮಿ ನಂಮ ! ಅರಮನಿಗೆ ! ಹರವರಿಯಗಿ
12. ಬಂದ ಸಂಮಂದ ಆ ಭೂಮಿ ನೂದಾನಿವಾಸದ ಚೆನ್ನರಾಯ ಪೊಡೆಯ
13. ರ ಮಕ್ಕಳು ! ಚಿಕ್ಕವೀರಪೊಡೆಯರಮಕ್ಕಳು ! ಚೆನ್ನವೀರಪೊಡೆಯರು ||
14. ಗೇರಸೊಪ್ಪೆಯ ಸಮಂತಬದ್ರದೇವರ ಶಿಶ್ಯರೂ ಗುಣಬದ್ರದೇವರ ಶಿಶ್ಯರು
15. ವಿರಶನದವರಿಗೆ ! ಕ್ರಿಯವಾಗಿ ಕೊಟಿವಾಗಿ ! ಆ ಭೂಮಿಗೆ ಸಲುವ ಕ್ರ
16. ಯದ್ರವ್ಯ ! ಲಕ್ಷಣಲಕ್ಷಿತತ್ಕಾರೋಚಿತ ಮಧ್ಯಸ್ತ ಪರಿಕಲ್ಪಿತ ! ಉಭೆ
17. ಯವಾದಿ ಸಂಪ್ರತ್ತಿಪಂನ ಕಾಲ ಪರಿವರ್ತನಕ್ಕೆ ಸಲುವ ! ಪ್ರಿಯ
18. ಸ್ರಾಹೆ ! ನಿಜಗಟವರಹ ಗದ್ಯಾಣ ಗ ೩೦ ಅಕ್ಷರದಲು ಮು
19. ವತ್ತು ವರಹಂನು ತಾರವಿನ ಉಳಿಯದೆ ಸಲ್ಲಿಸಿಕೊಂಡವಾಗಿ ! ಆ ಎಂಟು
20. ಏಂಟುಗ ಭೂಮಿಗೆ ಸಲುವ ಚತುಸೀಮೆಯ ವಿವರ ! ಮೂಡಲು ನಂದಿಗಾವ
21. ತ್ತಿಂಮರಸೈಯನಗದೆ ಯಿಂದಲೂ ಪಡುವಲು ! ಪಡುವಲು ನರಸೊಪ್ಪರದ
22. ಹಳದಿಂಮಲು ? ! ಮೂಡಲೂ ! ಬಡಗಲೂದರೆಯಿಂದಲೂ ತ್ತೆಂಕಲೂ ! ತ್ತೆಂ
23. ಕಲು ಅರಮನೆ ಗದೆಯಂದಲು ಬಡಗಲೂ ! ಯಂತ್ತಿಚತು ಸೀಮೆಯೊಳಗು
24. ಳ ನಿಧಿ ನಿಕ್ಷೇಪ ಜಲಪಾಶಾಣ ಅಕ್ಷೀಣೆ ಆಗಮಿಸಿಧ ಸಾಧ್ಯಂಗಳೆಂಬ
25. ಅಪ್ಪಭೋಗತ್ತಜ ಸಾಮ್ಯವಂನು ಆಗುಮಾಡಿಕೊಂಡು ನಿಲು ನಿಂಮ ಶಿಶ್ಯ
26. ರು ಪಾರಂಪರೆಯಾಗಿ ಆ ಚಂದ್ರಾಕ್ಯಸ್ತಾಯಿಯಾಗಿ ಸುಖದಿಂಭೋಗಿಸಿ
27. ಬಹಿರಿನಿಂದ ಬರಿಸಿಕೊಟ ಕ್ರಯಸ್ಯಾಸನಪಟೆ ಯಿದಕ್ಕೆ ಅಭಿರಾ

28. ಸೆ ಬಜವರು ದೇವರೋಕ ಮತ್ತರೋಕಕ್ಕೆ ವಿರಹಿತರು | ಶ್ರೀಹತ್ಯೆ  
 29. ಗೋಹತ್ಯೆಗೆ ಬಜವರಹರು | ಚಂನವೀರವಡರು ಶ್ರೀ  
 30. ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

*Transliteration.*

1. subham astu | namas tunga-sîras-tumbi-chandra-châmara-châ-
2. rave trailôkya-nagarâ-rambhâ-mûla-stambaya Sâmbave sva-
3. sti sîri jayâdbhudaya Sâlivâhana-sâka varusha 1507
4. sanda varttamâna Pârththiva-samvatsarada Chayitra ba 7 mi Âdi-
5. vâradalû sîrimattu | Dânivâsada Chemnarâyavoḍeyara ma-
6. kkaḷu | Chikkavîrappa-voḍeyara makkaḷu Chemnavîrapoḍeyarû | Gêraso-
7. ppe Samamṭta-badra-dêvara sîsyaru | Guṇabadra-dêvara sîsya
8. Virasêna-dêvarige | koṭa bhûmi kraya-patrada kramavemṭten-
9. dare | Bâlepâla Tammayana maga Narasappanu nashṭha-san-
10. tânavâgi hōda samnamda âtana bhûmi Yîchaladâḷa grâmadali |
11. eṇṭu khaṇḍuga bijavari bhûmi namma aramanige haravariyagi
12. banda samnamda â bhûminû Dânivâsada Chemnarâyavoḍeya-
13. ra makkaḷu | Chikkavîra-voḍeyara makkaḷu Chemnavîra-voḍeyaru ||
14. Gêrasoppeya Samantabadra-dêvara sîsyarû Guṇabadra-dêvara sîsyaru
15. Viraśanadavarige | kreyavâgi koṭevâgi | â-bhûmige | saluva | kra-
16. ya dravya | lakshana-lakshita tat-kâlôchita madhyasta-parikalpita-ubhe-
17. yavâdi-samprattipanna kâla-parivarttankke saluva priya-
18. srâhe | nijagaṭi varaha gadyâṇa ga 30 aksharadalu mu-
19. vattu varahamnu târavisa uliyade sallisi koṇḍevâgi | â eṇṭu
20. khaṇḍuga bhûmige saluva chatu-sîmeya vivara mûḍalu Nandigâva |
21. Ttimmarasaiyana gadeyindalû paḍuvalu | paḍuvalu Narasopurada-
22. m haḷadiṁ valu? | mûḍalû | baḍagalû dareyin-dalu | ttemkalû | tten
23. kalu Aramane-gadeyindalu baḍagalû | yimṭti chatu-sîmeyoḷagu-
24. ḷa nidhi nikshêpa jala pâśâṇa akshinî âgami sidha sâdhyamgaḷemba
25. aṣṭa-bôga tteja-sâmyavamnu âgumâdi-koṇḍu nivu nimna sîsya-
26. ru pârampareyâgi âchandrârka-stâyi-yâgi sukhadiṁ bhôgisi
27. bahiri yendu barasi koṭa kraya-syâsana-paṭe yidakke abhilâ-
28. se-baṭavaru dēvalôka marttalôkakke virahitaru | sîri-hatya
29. gô-hatyakke bajanaraharu Chemnavîravoḍeru sîri
30. sîri sîri sîri

*Note.*

This, like the previous number, was also issued by Chenna-Vîrappa Voḍeyar, son of Chikka Vîrappa Voḍeyar, who was the son of Chennarâyavaḍeyar, chief of Dânivâsa in favour of the Jaina priest Virasênadêvar, disciple of Guṇabhadradêvar, who was the disciple of Samantabhadradêvar of Gêrasoppa. The names of the donor

and donee are given in lines 5 and 15 and at the end of the grant is the signature Chenna-Vira-Voderu. The sale by the donor to the donee for 30 varahas of a plot of wet land of the sowing capacity of eight khandugas in the village Ichala-dâla which had originally belonged to Narasappa, son of Tammaya of Bâlepâlu village and which had now become the property of the state owing to the failure of the descendants of the last owner is recorded in this grant. The usual imprecation occurs at the end of the grant. The date of the present record is Ś 1507 Pārthiva sam. Chai. ba 7 Â which corresponds to Sunday, 11th April, 1585 A.D.

Among the boundaries of the land granted in the village Ichaladâla are the villages Nandigâva and Narasopura (lines 20 and 21). Of these Nandigâva is the same as the village Nandigâma, about 4 miles to the south-east of Dânivâsa, the head-quarters of the donor.

## 11

An inscription engraved on the back of the same copper plate.

Kannada language and characters.

ಅದೇ ತಗಡಿನ ಹಿಂಭಾಗ.

1. ಸುಭಮಸ್ತು ನಮಸ್ತುಂಗ ಶಿರಸ್ತುಂಭಿ ಚಂದ್ರಚಾಮರ
2. ಚಾರಪ ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭಾಮೂ[ಲ]ಸ್ತುಂಭಾಯಶಾಂಬವೆ |
3. ಸ್ವಸ್ತಿಶ್ರೀ ಜಯಾದ್ಭುತಯ ಶಾಲಿವಾಹನ ಶಕವರಾಷ ೧೫೦೭
4. ನೆಯ ಸಂದ ವರ್ತಮಾನ | ಸರ್ವಜಿತ್ಸುಂ | ವಯಿಶಾಕ ಶು ೫ ಮಿ
5. ಯು ಅದಿವಾರದಲು ಶ್ರೀ ಮತ್ತು | ದಾನಿವಾಸದ ಚೆನರ
6. ಯ ವಡೆರ ಮಕ್ಕಳು | ಚಿಕ್ಕವೀರಪ್ಪ ವಾಡೆರಮಕ್ಕಳು ಚೆನವಿರವಾ
7. ಡೆರು | ಗೆರಸೊಪ್ಪೆ ಸಮಂತ್ರಬ್ರಹ್ಮದೇವರ ಸಿಶ್ಯರು | ಗುಣ ಬದ್ರದೇವ
8. ರ ಸಿಶ್ಯರು | ವೀರಸೇನದೇವರಿಗೆ | ಕೊಟ ಭೂಮಿಕೃತಪತ್ರದ ಕ್ರಮ
9. ಪೆಂತ್ತೆಂದರೆ ನಾಲಪುರದ ಗ್ರಾಮದೊಳಗೆ | ಸಂಕಂಠನಮಗೆ ಮಲ
10. ಯನ ಡೊಂಕ್ಕಿನ ಕೊಡ್ಡಿಗೆ ಬೀಜವರಿ ಖ ೧೦ ಹತ್ತು ಖಂಡುಗದ ಭೂಮಿ
11. ಯು | ಸಲವಿಟು ನಂಮ ಅರಮನಿಗೆ ಹರವರಿಯಾಗಿ ಭಂದ ಸಂ
12. ಮಂದ | ಯೀವೀರಸೇನದೇವರಿಗೆ ಕೈಯಕ್ಕೆ ಕೊಟವಾಗಿ | ಆ ಭೂಮಿಗೆ ಸಲು
13. ವ ಕ್ರಯದ್ರವ್ಯ | ಲಕ್ಷಣಲಕ್ಷಿತ | ತತ್ಕಾರೋಚಿತ ಮಧ್ಯಸ್ತ ಪರಿಕಲ್ಪಿತ
14. ಉಭಯವಾದಿ ಸಂಪತ್ತಿಪನ ಕಾಲಪರಿವರ್ತನಕ್ಕೆ ಸಲುವ ಪ್ರಿಯ ಸ್ವಾ
15. ಹೆ | ನಿಜಗಟಿವರಹಗಳಂ ಅಕ್ಷರದಲು ನಾಲ್ಪತ್ತು ವರಹನು | ತರ
16. ವಿಸ ಉಳಿಯದೆ ಸಾಕಲ್ಪವಾಗಿ | ಸಲಿಸಿಕೊಂಡೆವಾಗಿ ಆ ಭೂಮಿಗೆ ಸಲು
17. ವ ಚತುಸಿಮೆಯ ವಿವರ | ಮೂಡಲು ಯಗದ್ವೆಯ ನೀರೆಕಲಗಳಂ
18. ಪಡುವಲು | ಬಡಗಲುಕೆರೆಯೇರಿಯಿಂದಂತೆಕಲು | ತ್ತೆಂಕಲು ನಂ
19. ಮ ಗದ್ದೆಯಿಂದ ಬಡಗಲು | ಯಿಂತ್ತಿ ಚತುರಸೀಮೆಯೊಳಗುಳಿ ನಿ
20. ಧಿ ನಿಕ್ಷೇಪ ಜಲಪಾನಣ | ಅಕ್ಷೀಣ ಅಗಮಿಸಿದಸಾಂಧ್ಯಂಗ
21. ಕೆಂಬ ಅಪ್ಪಂಭೋಗ ತೆಜಸಾಂಮೃವಂನು ನೀಲು ನಿಮು ಶಿ

22. ಶ್ಯರು ಪ್ಯಾರಂಪರಿಯವಾಗಿ ಸುಖದಿಂ ದೋಗಿಸಿ ಬಹಿರಿ  
 23. ಯೆಂದು ಬರಸಿ ಕೊಟ್ರಯಶಾಶವಜೆ | ಯದಕ್ಕೆ ಅಬರಾ [ಷೆ] ಬಟವರುದೇ  
 24. ವ ರೋಕ ಮತ್ಯುರೋಕಕ್ಕೆ ವಿರಹಿತರು ಶ್ರೀಹತ್ಯ ಗೋಹತ್ಯಕ್ಕೆ ಬಜನರಹ  
 25. ರು | ಚೆನವೀರವಡೆರು ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

*Transliteration.*

1. subham astu | namas tunga-siras-tumbhi-chandra-châmarâ-
2. chârave trailôkya-nagarâraṁbhâ mû [la]-stanbhâya Sâm̐bave |
3. svasti śrî jayâdbhudaya Śâlivâhana śaka varusha 1509
4. neya sanda vartamâna | Sarvvajittu sam̐ | Vayisâka śu 5 mi
5. yu Âdivâradalu śrîmattu | Dânivasada Chem̐nara-
6. ya-vaḍera makalu | Chikkavîrappa Vâḍera makkalu Chem̐naviravâ-
7. ḍeru | Gerasoppe Samanttabadra-dêvara sis̐yaru | Guṇabadra-dêva-
8. ra sis̐yaru | Vîrasenadêvarige | koṭa bhûmi kraya-patrada krama-
9. vem̐ttendare Nâlapurada grâmadolage Sankannana maga Mala-
10. yana ḍom̐kkina kod̐dige bijavari kha 10 hattu kham̐dugada bhûmi-
11. yu | salaviṭu nam̐ma âramanige haravari-yâgi bham̐da sam̐-
12. manda | yî Vîrasêna-dêvarige kreyakke koṭevâgi | â bhûmige salu-
13. va kraya dravya | lakshana-lakshita | tat-kâlôchita-madhyasta-parikalpita
14. ubhayavâdi-sampattipanna kâla-pari-vartthanakke saluva priya-srâ-
15. he | nija-gaṭi varaha ga 40 aksharadalu nâlvattu varahanu | tara
16. visa uliyade sâkalyavâgi | salisi koṇḍe-vâgi â bhûmige salu-
17. va chatusimeya vivara | mudalu yi-gaddeya nîrerakalagalim̐-
18. da paḍuvalu | baḍagalu kere-yêriyindam̐ tenkalu | ttenkalû nam̐-
19. ma gaddeyindam̐ baḍagalu | yintti chatura-sîmeyolaguḷa ni-
20. dhi nikshêpa jala pâsaṇa akshîṇi âgami sidha sâṁdhyam̐-ga-
21. ḷem̐ba âshṭha bhôga tēja-sâṁnyavam̐nu niu nim̐ma śi-
22. śyaru pâraṁpariyavâgi sukhadim̐ bôgisi bahiri
23. yendu barasi koṭa kraya-śâśana-paṭe | yidakke abilâ [she] baṭavaru dē-
24. va-lôka martya-lôkakke virahitaru śrîhatya gôhatyakke bajanaraha-
25. ru | Chenna Vîravâḍeru śrî śrî śrî śrî śrî

*Note.*

This record is engraved on the back of the previous number and likewise also records a grant made by Chenna-vîra-voḍeyar, son of Chikka Vîrappa Voḍeyar, son of Chennarâya Voḍeyar of Dânivâsa to the Jaina guru Vîrasenadêvar, disciple of Guṇabhadra-dêvar who was the disciple of Samantabhadra-dêvar of Gêrasoppa. It is dated S' 1509 Sarvajit sam. Vais̐. śu 5 Â which is equivalent to Sunday, 2nd April, 1587 A. D. (taking Adhika-Vais̐âkha as the month meant) and records the sale for 40 varahas of a plot of land of the sowing capacity of 10 kham̐dugas



situated in the village Nālapura by the above chief to the above guru. The boundaries of the village and the usual imprecation are next given and the record ends with the signature of Chenna Vîra Vadeṛu in line 25.

## 12

## MYSORE DISTRICT

## CHAMARAJNAGAR TALUK.

In the town of Châmarâjanagar in the hobli of Châmarâjanagar, on the pedestal of a Jaina image lying in the compound of the Pârśvanâtha basti.

Size 2'-6" × 1'-0".

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಚಾಮರಾಜನಗರದ ಬಸ್ತಿಗುಡಿಯ ಪ್ರಾಕಾರದಲ್ಲಿ  
ಬಿದ್ದಿರುವ ವಿಗ್ರಹದ ಕೆಳಗೆ ಬರೆದಿರುವುದು.

- |                         |                   |
|-------------------------|-------------------|
| 1. ಶ್ರೀ ಮೂಲದ ಸಂಗದಕಾ     | 4. ಬೊಪ್ಪಯ್ಯ ಸನ್ಯ  |
| 2. ಣಾರ್ಗಗಣದ ಅನ          | 5. ಸನ ವಿಧಿ ಇಂ     |
| 3. ನ್ತ ಕೀರ್ತಿ ದೇವರಗುಡ್ಡ | 6. . . . . ಗ್ಗಸ್ತ |

## Transliteration.

- |                           |                           |
|---------------------------|---------------------------|
| 1. Śrī Mûlada-sangada Kâ- | 4. Boppaya sanya-         |
| 2. nûrgganada Ana-        | 5. sanavidhiyim-          |
| 3. ntakirtti-dêvara guḍḍa | 6. . . . . [sva] rggasta- |

## Note.

This records the death by *sanyasana* of a Jaina named Boppaya, disciple of Anantakîrti belonging to the Mûla-sangha and Kaṇûr-gaṇa. No date is given. The characters seem to be of the 14th century.

## 13

In the village Masagâpur in the same hobli of Châmarâjanagar, on a beam of the sluice of the tank.

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಮಸಗಾಪುರದ ಏರಿಯ ತೊಬಿನ ಮೇಲೆ.

1. ಸ್ವಸ್ತಿಶ್ರೀ ವಿಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನ ಶಕ ೧೬೩೯ನೆಯ ವಿಕಾರಿ
2. ನಾಮ . . . . .
3. ಧರ್ಮ . . . . . ದಾಯ

## Note.

This inscription is full of lacunae. It seems to record the construction of the sluice in the year Vikâri S' 1639. The nearest Vikâri corresponds to A.D. 1719 or S' 1641, two years later.

## 14

At the village Kâḍahalli in the same hobli of Châmarâjanagar, on the Garuḍa-gamba in front of the Basavêśvara temple.

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಕಾಡಹಳ್ಳಿ ಗ್ರಾಮದ ಬಸವೇಶ್ವರ ದೇವಸ್ಥಾನದ ಮುಂದೆ  
ಗರುಡಗಂಬದ ಮೇಲೆ ಬರೆದಿರುವುದು.

- |  |                                     |
|--|-------------------------------------|
| 1. ಶ್ರೀ ವೈದ್ಯೇಶ್ವರ ಸ್ವಾಮಿಯವರು          | 4. ಐ ಬದ್ಧ ಜಯ ಯಿಸ್ತಳದ ಲಿಂಗಪಯ್ಯಗ      |
| 2. ಸ್ವಸ್ತಿ ಶ್ರೀ ಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನ ಶಕಾ | 5. ೪ ವಾರಣಾಸಿ ವೈದ್ಯಪ್ಪನ ಮಕ್ಕಳು ವೈದ್ಯ |
| 3. ಬ್ಬ ೧೬೦೫ನೆಯ ರುಧಿರೋದ್ಗಾರಿ ಸಂದ ಶ್ರಾವ  | 6. ಯ್ಯನವರ ಮಾನಸ್ತಂಭಕ್ಕೆ ಮಂಗಳಮಹಾಶ್ರೀ  |

*Transliteration.*

1. Śrī Vaidyēśvara-svāmiyavaru
2. svasti śrī jayābhyudaya Śālivāhana-śakā-
3. bda 1605 neya Rudhirōdḡāri sanda Śrāva-
4. ṇa badda 5 ya yi-stalāda Lingapayyaga-
5. ḷa Vāraṇāsi Vaidyappana makkalu Vaidye-
6. yyanavara mānastambhakke mangala mahā śrī-

*Note.*

The setting up of a pillar (māna-stambha) by Vaidyaiya, son of Vāraṇāsi Vaidyappa, who was the son (?) of Liṅgapaiya, a resident of the village Kâḍahalli, is recorded in this inscription. The date given is 5th lunar day of the dark half of Śrāvaṇa, S' 1605 corresponding to August 2, 1683 A.D. The word used to denote such pillars set up in front of Hindu temples is Garuḍa-gamba or dīpa-stambha. The word *māna-stambha*, however, is the name given by the Jainas to pillars set up in front of their temples. Such pillars have images carved on all the four sides. The present pillar on which the inscription is engraved has on its four faces the figures of Liṅga, Kāmadhēnu, Gaṇēśa and Āṇjanēya, carved in bas-relief.

## 15

At the village Mâḍakahalli, in the same hobli of Châmarâjanagar, on a stone set up in front of the Basavêśvara temple.

Size 3' × 1' — 6".

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಮಾದಕಹಳ್ಳಿ ಗ್ರಾಮದ ಬಸವೇಶ್ವರ ದೇವಸ್ಥಾನದ  
ಮುಂದೆ ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3' × 1½'

- |                   |                          |
|-------------------|--------------------------|
| 1. ಸಂವತ್ಸರದ ವಯಿಶಾ | 3. . . . ದೇವಣಿ ಚಾರಿ      |
| 2. ಬ ಸೂಧ ಲ ರವಾರ   | 4. . . . . ರ ಕುಪ್ಪದಹಳ್ಳಿ |

5. . . ಬಿ ಹಳ್ಳಿಯ	10. . . . . ಬಂ
6. ವೊಡೆಯರು ಬೀಟಿಹಳ್ಳಿಯ	11. ಬ್ರಾಹ್ಮರ ದಕ್ಷಿಣ
7. ನಾಳನಂ	12. . . . . ನಲ
8. ಬಾ . . . . . ಪುತ್ರನ	13. . . . . ಬರು
9. ಪುರ . . . . [ಮಾದಕ] ಹಳ್ಳಿಯ ಗಂ	

*Note.*

This inscription is full of lacunae. It seems to register some gift to the Brahmins of the village [Mâdaka] ? halli, a hamlet of Puttanpura by one Dêvannâchâri and certain residents of the villages Kuppadahalli and Bîchahalli. The name of the cyclic year of the grant is gone. The characters appear to be of the 17th century A.D.

**16**

At the same village Mâdakahalli, on a sati stone set up in front of a pond.

Kannada language and characters.

ಅದೇ ಮಾದಕಹಳ್ಳಿ ಗ್ರಾಮದ ನೈರುತ್ಯಕ್ಕೆ ಕೊಳದಮುಂದೆ ನಟ್ಟಿರುವ ಸತಿಕಲ್ಲು.

1. ಜಯ ಸಂವತ್ಸರದಲು ಮಾದಗಾಣ್ಣನ ಮಗ
2. ಗುಳಿಗನ ಮದವಳಿಗರು ಸತಿಯಾದರು

*Transliteration.*

1. Jaya-samvatsaradalu Mâdagaṇḍana maga.
2. Guligana madavaligeru satiyâdaru.

*Note.*

This is a *mâstigal* recording the death as *sati* of a woman (not named in the inscription) who was the wife of Guliga, son of Mâdagaṇḍa in the cyclic year Jaya. The characters seem to be of the 16th century.

**17**

At the village Haralukôṭe, in the same hobli of Châmarâjanagar, an inscription on the top of the slab bearing inscription No. 98 to the south of the Janârdana temple.

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕನಕಾ ಹೋಬಳಿ ಹರಳುಕೋಟೆ ಜನಾರ್ದನಸ್ವಾಮಿ ದೇವಸ್ಥಾನದ  
ದಕ್ಷಿಣದ ಕಡೆ ಇರುವ ಶಾಸನದ ಮೇಲ್ಭಾಗ.

1. ಸ್ವಸ್ತಿಶ್ರೀಮತು ಇಸ್ಥಾನಮ ನೊಡೆಯಂ ಕಾಸ್ಯಪಗೋತ್ರದ ಪೂಜಾ
2. ರಿ ಶ್ರೀರಾಮ ನಂಬಿಯ
3. ರು ||

## Note.

This short epigraph is carved above the inscription dated S' 1089 of the reign of Narasimha I, Hoysala king, published as No. 98 of the Châmarâjanagar Taluk in the Epigraphia Carnatica, Vol. IV. It records that the priest Râma-nambiyar was appointed as the trustee of the temple (of Janârdana near which the inscription stone is set up).

## 18

At the village Râmasamudra in the same hobli of Châmarâjanagar, on a stone set up in the land of Kabballi Kûsappa to the south-east.

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕನಬಾ ಹೋಬಳಿ ರಾಮಸಮುದ್ರಕ್ಕೆ ಅಗ್ನೇಯದಲ್ಲ ಕಬ್ಬಳ್ಳಿ ಕೂಸಪ್ಪನ  
ಗದ್ದೆಯ ಬದುವಿನ ಮೇಲೆ.

- |                                 |                                  |
|---------------------------------|----------------------------------|
| 1. ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಪ್ರಸಸ್ತಿ ಸಹಿ   | 6. ಗಮ ಆರೋಗಣಿ ಯ ಮಾಡುವ             |
| 2. ತು ಸಾರ್ವಾನಿ ಸಂವತ್ಸರದ ಚಯಿ     | 7. ಹಾಗೆ ಸುರಗಿಯ ಬಸವಣ್ಣ ಒಡೆಯ       |
| 3. ತ್ರ ಸು ಖಲು ಶ್ರೀಮಂಕಪ          | 8. ರು ನಂಮ ಲಿಂಗಮುದ್ರೆಯ ದೋ         |
| 4. ಯ ಲಿಂಗನ ಸಮಯಚಾರದ              | 9. ರೆ ಹಳದ ಬ ೧ ಗದ್ದೆನು ಆ ಚಂ       |
| 5. ಉಡೆಯ ಕೆಬ್ಬರೂರ ಯೆಗಾಲೂರು ಜ [೦] | 10. ದ್ರಾಕ್ಷ್ಯಸ್ಥಾಯಿಯಾಗಿ ಕೊಟ್ಟೆನು |

## Transliteration.

- |                                    |                                   |
|------------------------------------|-----------------------------------|
| 1. svasti samasta-prasasti-sahi    | 6. gama-ârôgane-ya mâḍuva-        |
| 2. tu Sârvvani-samvatsarada Chayi- | 7. hâge Suragiya Basavaṇṇa oḍeya- |
| 3. tra su 5 lu śrī Mankapa-        | 8. ru naṃma Lingamudreya Bô-      |
| 4. ya Lingana samayachârada-       | 9. rehaḷada kha 1 gaddenu â-chan- |
| 5. uḍeya Kebbarûra Yegâlûru        | 10. drârkka-sthâiyiâgi koṭṭenu    |
| Ja[m]-                             |                                   |

## Note.

This registers the gift of a plot of wet land of the sowing capacity of 1 khaṇḍuga situated near Bôrehaḷla by Suragiya Basavaṇṇa Voḍeyar for the purpose of feeding the Jangamas (Lingâyat priests) of Kebbarûr and Yegâlûr belonging to the *samâ-yâchâra* of Kapaya Liṅga.

The characters seem to be of the 18th century A.D.

## 19

At the village Mariyâla, in the hobli of Châmarâjanagar, on a stone set up near Chôramallayya's Pond to the south-west.

Size 4' × 2'

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕನಕಾ ಹೋಬಳಿ ಮರಿಯಾಲಕ್ಕೆ ನೈರುತ್ಯ ಜೋರಮಲ್ಲಯ್ಯನ  
ಕೊಳದ ಮೇಲ್ಬಾಗದಲ್ಲಿ ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4' × 2'

- |                             |                           |
|-----------------------------|---------------------------|
| 1. ಶ್ರೀರಸ್ತು                | 8. ಪಾದ ಸೇವಕನಾದ ಬಾಸ ಚೌರಿ   |
| 2. ಶಾಲೀವಾಹನ ಶಕ ವರ್ಷಗಳು      | 9. ಊಳಿಗದ ಮಲ್ಲಪ್ಪನವರ ಥ     |
| 3. ೧೭೯೩ನೆ ಸಂದ ವರ್ತಮಾನ ಪ್ರಮೋ | 10. ಮೃ ಪತ್ನಿಯಾದ ಪುಟ್ಟ ನಂಜ |
| 4. ದೂತ ನಾಮ ಸಂವತ್ಸರದ ಚೈತ್ರ   | 11. ವೇರು ಕಟ್ಟಿಸಿದ ಅಮ್ಮತ ಸ |
| 5. ಶು ೧ ಭಾರ್ಗವ ವಾರದಲ್ಲು     | 12. ರೋವರ ದರ್ಮದ ಸೇವಾರ್ಥ    |
| 6. ಮೈಸೂರು ಮಹಾಸಾನ್ಮಾನದ       | 13.    ಶುಭಮಸ್ತು           |
| 7. ಅಳಿದ ಮಹಾಸ್ವಾಮಿಯವರ        |                           |

*Note.*

This records the construction of a pond named Amrutasarôvara by Putṭanaṅjave, wife of Mallappa, chauri-bearer of the Mahârâja of Maisûr (Kṛishṇarâja Voḍeyar III) on Friday the 1st lunar day of the bright half of Chaitra in S' 1793 Pramôdûta corresponding to April 1, 1870 A.D.

## 20

At the village Haṇḍrakahallî, in the same hobli of Châmarâjanagar, on an oil-mill-stone (gâṇadakallu) lying buried near the Bhîmeśvara temple.

Tamil and Grantha characters. Tamil Language.

*Transliteration.*

1. svasti śrî pratapachakravatti Poyśala śrî-
2. Vîra Sômeśvaradêvan prathuvî-râjyam pa-
3. ṇṇiy arulânirka Vikâri-samvarcharattu Makaramâsam
4. Enṇainâḍa Râmayandâkkan-palliyil-
5. . . . . râsa Kkkêtakâmunḍan-makkaḷ Kôvi-
6. kâmunḍarum Nâkkâmunḍarum Vimmakâmunḍa-
7. rum Vimêśvamudaya-nâyanârukku ttirunandâvi-
8. lakkukku samappitta kkâṇam.

*Translation.*

Be it well. While the pratâpachakravatti Poyśala śrî Vîra Sômeśvara was pleased to rule the earth, in the month Makara of the year Vikâri in the village Râmayandâkkanpallî in Enṇainâḍ . . . . . Kôvikâmunḍa, Nâkkâmunḍa Vinmakâmunḍa, son of . . . . . dâsa Kêtakâmunḍa offered this mill (kâṇam) for the perpetual lamp of the god Vimêśvaramudayanâyanâr.

## Note.

This records the gift of an oil-mill by certain gaudas for offering a light daily before the god Vīmêśvara (or Bhīmêśvara) in the village Rāmayaṇḍāḱkanpaḷḷi (same as the present village Haṇḍrakanahallī). There is a Śiva temple known as Bhīmêśvara temple opposite the oil-mill. The inscription is written all round the oil-mill. It may be stated here that such oil-mills were used by the villagers for extracting oil from the oil-seeds such as sesamum, etc., and in return the villagers gave a definite, though small, portion of the oil extracted as fee and this oil was used for the light to be burned before the god in the temple. A few of the present-day villagers, ignorant of this, tell the people that such stone mills were used by the kings or their officers to kill evil-doers by crushing them in those mills. The grant was made in the reign of the Hoysaḷa king Sômêśvara (1233-1254) in the year Vikâri. As there was only one Vikâri, i.e., 1239-1240 in his reign, the date of the grant is evidently the month Makara of that year corresponding to January—February of 1240.

## 21

The spurious copper plate of the Maisûr king Dêvarâja Voḍeyar dated S' 1634 in the possession of Tammaḍi Tammayya in the village Harave in the hobli of Harave.

Size 13" × 10"

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಹರವೇ ಗ್ರಾಮದ ತಂಮ್ಮಡಿ ಬಸಪ್ಪನ ಮಗ  
ತಂಮ್ಮಯ್ಯನ ವಶದಲ್ಲಿರುವ ತಾಂಮೃತಾಸನ.

ಪ್ರಮಾಣ 13" × 10"

ಲಿಂಗವೀರ ಸಹಿತ, ಸೂರ್ಯ.

ಚಂದ್ರ. ಬಸವ

ಮುಂಭಾಗ

ಶ್ರೀ

1. ಸ್ವಸ್ತಶ್ರೀ ವಿಜಯಾಧ್ಯುದಯಾ ನಾಮ ಶಾಲಿವಹನ ಶಕ ವರುಶಂಗಳು ೧೬೩೪ನೆ
2. ವಿಕ್ರಮನಾಮ ಸಂವತ್ಸರಧ ಚೈತ್ರ ಬ ೩ ಯಲ್ಲು ಶ್ರೀಮತು ಮೈಸೂರು
3. ಸಂಸ್ಥಾನದ ಅಳಿದ ಮಹಸಾಮಿ ದೇವರಾಜ ವಡೆಯರವರು ದಳವಾಯಿ ದೊ
4. ಡೈಯ್ಯನವರು | ಅನೆಗುಂದ್ | ಸಂಸ್ಥಾನದ ವಿರಜೀಲರಿನವರು | ದಳವಾಯಿ
5. ಯವರು ರಾಚೋಟಮಠದ ವೀರಧದ್ರಸ್ವಾಮಿ | ಅನೆಗುಂದಿ ಮಠದಚೆನ
6. ಪ್ಪನಾಗಳು | ಬಾಳೇಹಳಿಮಠದ ದೊಡ ಸಂಗಪ್ಪನಾಮಿಗಳು | ಶಿವಗಂಗಿ
7. ಮಠದ ಶಿದ್ದ ಬಸವಪ್ಪ ಸ್ವಾಮಿಗದು(ಳು) | ಕೊಡಗಲ್ಲುಮಠದ ಜೋತಿ ಬಸವಪ್ಪ
8. ಸ್ವಾಮಿಗಳು | ಸಾರಂಗಮಠದ ಚಂದ್ರಶೇಖರ ಸ್ವಾಮಿಗಳು ಪರ್ವತಮಠ
9. ದ ವೀರಸಂಗಪ್ಪ ಸ್ವಾಮಿಗಳು | ಮುಂಡಗಲಿ ಮಠದ ಪಲಹಾರಸ್ವಾಮಿಗಳು

10. ಸುತ್ತೂರುಮಠದ ಪಚಿಕಂತೆ ಸ್ವಾಮಿಗಳು | ಅನೆಗುಂದಿ ಬಸೂಲಿಂಗಶೆಟ್ಟು
11. ಚಪ್ಪದ್ರಿಕರ ಬಸಪ್ಪಶೆಟ್ಟು | ಶ್ರೀರಂಗಪಟ್ಟಣದ ದೇಶದ ನಂಜಶೆಟ್ಟು ಚಪ್ಪ
12. ದ್ರಿ ವೀರಭದ್ರಶೆಟ್ಟು | ಮೈಸೂರು ದೇಶದ ಶಾಂತಶೆಟ್ಟು | ಚಪ್ಪದ್ರಿ ಬಸಪ್ಪಶೆಟ್ಟು ನಂಜ
13. ನಗುಡ | ನಂಜಶೆಟ್ಟು | ನ [ನಾ]ಡೂ ದೇಶದವರು | ಹರವೆ ಹುಡುಗನವನೆಗೆ | ಬರಸಿಕೊಟ್ಟ
14. ದಾನ ಶಾಸನದ ಕ್ರಮವೆಂದರೆ | ಅದಾಗಿ — ನಂಜನಗೂಡಿನಲ್ಲಿ [ಪವಾ]
15. ಡ(?)ಗೆದದರಿಂದ | ನಿನಗೆ ಕೊಟ್ಟು ಯಿರೂವ | ಬಿರದುಗಳು | ಸತ್ತಿಗೆ ಸೂರಿವಾಲ | ಭೂ
16. ರಿ ಕಹಳೆ | ತಂಮುಟೆ | ಕೊಂಬು | ಬಾಣ | ಗಂಡುಗತ್ತಿ | ಪಾಶುಪತ | ಗಜದಂಡ |
17. ಶೈತ ಚೆತ್ತಿ | ಚಾಮರ | ಯೀಬಿರುದುಗಳು | ಹೊಕ್ಕಳಫಂಟೆ | ಹುಲಚೆ
18. ಮ್ಮ | ನೆಲುಹುಲ್ಲನಪೆಂಡ್ಯ | ಸಹಕೊಡಿಸಿ | ಯಥೆವೆ | ನಂಮದೇಶದಲ್ಲ |
19. ಕುಳ ಗಕೆ | ವರುಷ ಗಕ್ಕೆ ೯೦ ಮೇರೆ ನಿನ್ನದೇವರಿಗೆ ತೆಗೆದುಕೊಳ್ಳುವದು | ಯ
20. ರಾದರು ಕೊಡದೆ ತಕರಾರು ಮಾಡಿದರೆ | ಕುಲಕ್ಕೆ ದೂರಸ್ತರು | ನೀನುಯಾ
21. ವಸ್ತಳದಲ್ಲ ಯಿದ್ದಾಗ್ಗು ನಿನಗೆ ಕಂದಾಯ | ಕಾಣಿಕೆ | ಬಿಟ್ಟ | ಬೇಗಾರಿಯೋನುಕೆ
22. ಲಸವಿಲ್ಲ | ನಾಲ್ಕು ದಿಕ್ಕಿನಲ್ಲಿ | ಯವಕಡೆ ಬಂದಲ್ಲ | ಅ ಸ್ತಳದಲ್ಲ ಅಡ್ಡಿಮಾಡದೆ
23. ನಡಶಿಕೊಂಡು ಬರುವದು | ಯಾವಸ್ತಳದಲ ಕುಳತಪದೆಯೆತಿಕೊಳು =
24. ದಂಲ್ಲಿ ಯಿವನಿಗೆ ಅಡಿಮಾಡದೆ ನಡಕೊಂಡು ಬರುವದು | ಯೀದಮ್
25. ಜೀರ್ನೊದ್ದಾರಾವಾಗಿ ನಡಸಿಕೊಂಡು ಬರುವದು—ಯಿಡಕೆ ಯರದರು
26. ತ್ತಪ್ಪಿದಾರೆ ಕ್ಕಾಯಲ್ಲಿ ಗೋಹತ್ಯಮಾಡಿದ ಪಾಪಕೆ ಹೋಗುವರು | ಮು
27. ಸಲ್ಲಮಾನವರಲ್ಲಿ ತಪ್ಪಿದಡೆ—ಮುಖ್ಯಾದಂಲ್ಲಿ ಹೆಂಧಿಕುಯಿದ ಪಪಕೆಹೋಗು

ಹಿಂಭಾಗ

28. ವದುಯಂಭದಾಗಿ ಭರಾಸಿಕೊಟ ದಾನಾತ್ಮನಾನ | — ಶ್ಲೋ = || ಸ್ವದ
29. ತ್ತಂ ದ್ವಿಗುಣಂ ಪುಂಜ್ಯಂ ಪಾರದತ್ತನು ಪಾರಾನಂ | ಪಾರದತಾಪಹರೈಣಾ
30. ಸ್ವಾದತ್ತಂ ನಿಪ್ಪಲಂ ಭವೇತ್ತು || = || = || ಯಿ ೨ ರಳಿ
31. ಅಳಿದ ಮಹಸ್ವಾಮಿ ಭವರಜೇರಿನವರ ರುಜು | ಅನೆಗುಂದಿ ದೇಷದ ಬಸಲಿಂಗಶೆಟ್ಟು ರುಜು
32. ಅರೆಕಟೆಮುಟದ ರುದ್ರಮುನಿಸ್ವಾಮಿಗಳ ರುಜು | ಬಳಿಹಳಮಾಟದ ದೊಡ ಸಂಗಪ್ಪಸ್ವಾಮಿಗಳ ರುಜು
33. ಸಾರಂಗಮುಟದ ಚಂದ್ರಸೇಕರಸ್ವಾಮಿಗಳ ರುಜು | ಶಿವಗಂಗೇಮಾಟದ ಶಿವಬಸಪ್ಪಸ್ವಾಮಿಗಳ ರುಜು
34. ಪರುವತ್ತಮಾಟದ ವೀರಸಂಗಪ್ಪ ಸ್ವಾಮಿಗಳ ರುಜು | ಕೊಡಗಲುಮುಟದ ಜೊತ್ತಿ ಬಸಪ್ಪಸ್ವಾಮಿಗಳ ರುಜು
35. ಮುಂಡುಗಲಮಾಟದ ಪಲ್ಲಹರಸ್ವಾಮಿಗಳ ರುಜು | ಚಪ್ಪ ಕರಿಬಸಪ್ಪಶೆಟ್ಟು ರುಜು
36. ಅನೆಗುಂದಿ ವೀರರಾಜೆ ಅರಸಿನಾವರ ರುಜು | ಶ್ರೀರಂಗಪಟ್ಟಣದ ದೇಶದ ನಂಜಶೆಟ್ಟು ರುಜು
37. ರಾಚೊಟಮಾಟದ ವಿರಭದ್ರಸ್ವಾಮಿಗಳ ರುಜು | ಚಾಪುದ್ರಿ ವಿರಬದ್ರಶೆಟ್ಟು ರುಜು
38. ಅನೆಗುಂದಿಮಾಟದ ಚನ್ನಾಪಸ್ವಾಮಿಗಳ ರುಜು | ಮೈಸೂರು ದೇಷದ ಶಾಂತಶೆಟ್ಟು ರುಜು
39. ಮಹನಡುದೇಸದವರ ರುಜು || ಎಂಜಿನಗುಡ ನಂಜಪಟ್ಟ ರುಜು
40. ಶನುಭಗ ರಾಮಪ್ಪನ ರುಜು | ಚಾಪ್ರಿ ಭಸಪ್ಪನವರ ರುಜು
41. ಶ್ರೀಹರವೆ ಭಸಪ್ಪ ಪ್ರಸನ್ನಾ ಶ್ರೀ ಶ್ರೀ ||

Note.

This copper plate record engraved on a single plate in modern Kannada characters registers the grant of certain honours to be enjoyed and the right to collect certain taxes conferred on a Lingâyat priest named Huchcha Basavappa of Harave by Dévarâja Voḍeyar, king of Maisûr, and several heads of matts and some

śeṭṭis (merchants) of Śrīraṅgapaṭṇa and Maisûr and the heads of *nâḍus* (districts). It is dated the 3rd lunar day of the dark half of Chaitra in the year Vikrama, 1634th year of the Śālivāhana era. Ś 1634 is however Nandana and the nearest Vikrama is Ś 1622. Moreover, the king of Mysore in Ś 1622 was Chikkadêva Râja Voḍeyar and in Ś 1634 Kaṇṭhîrâva Voḍeyar II was reigning. This fact together with the nature of the circumstances under which the grant was made and its alleged connection with Ânegundi kingdom leads one to suspect the genuineness of the record.

The inscription gives the following names of persons who are said to have joined in conferring certain honours on Harave Huchchabasappa :—Dêvarâja Vaḍeyaravaru, king of Maisûr; Daḷavâyi (general) Doḍaiya; Virâje Arasinavaru, daḷavâyi of Ânegunda-samsthâna; Virabhadrasvâmi, head of Râchôṭimaṭha; Channappasvâmi of Ânegundi-maṭha; Doḍa Sangappasvâmi of Bâlehalli Matt; Sidda Basavappasvâmi of Śivagaṅge Matt; Jôti Basavappasvâmi of Koḍagallu Matt; Chandrasêkharasvâmi of Sâranga-maṭha; Vîra Sangappasvâmi of Parvata-matt; Phalâhâra-svâmi of Muṇḍagali Matt; Pachekante-svâmi of Suttûr Matt; Basuliṅgaseṭṭi of Ânegundi; Kari Basappaseṭṭi of Chavudri; Nañjaseṭṭi of Śrīraṅgapaṭṇa-dêśa; Chaudri Vîrabhadraseṭṭi; Śântaseṭṭi of Maisûr-dêśa; Chaudri-Basappaseṭṭi; Nañjaseṭṭi of Nanjangûḍ; the people of nâḍus and dêśas.

The honours given are said to be a *sattige* (umbrella), *sûripâli* (a kind of sunshade), *bhûri* (a blowing instrument), *kahale* (trumpet), *tammaṭe* (a kind of drum), *kombu* (horn), *bâṇa* (arrow), *gaṇḍugatri* (battleaxe), *pâṣupata*, *gajadaṇḍa*, white umbrella, chauri fan. In addition, the donor was also given *hokkaḷaghaṇṭe* (a kind of bell?), *hulicharma* (tiger's skin), *nelluhullina-penḍya* (a ring of paddy straw for the foot). Further, he was entitled to levy and collect one haṇa per family in the whole of the territory and those who did not make the payment of the fee were to be excommunicated. Also the donee was exempt from giving taxes, presents, free labour, free service of letters, etc. No obstruction was to be made to him wherever he toured or collected taxes. The grant was to be continued in perpetuity. Those who violated this act of charity were declared to have incurred the sin of killing cows in Benares and in the case of Mussalmans, the violaters of the charity were threatened with the sin of killing pigs in Mekka.

The usual stanza 'sva-dattâd dvîguṇam puṇyam' in praise of protection of old gifts follows next and then come the signatures of the donors :—After the signature of the last of the donors, *viz.*, Nañjangûḍ Nañjaseṭṭi, come the signatures of the shânbhog Râmappa and Chaudri Bhasappa. Lastly, there is the sentence "May Bhasappa of Harave (the donee) be pleased."



## 22

At the same village Harave, on a stone standing near a well to the south.

Size 4' x 1'—6".

Kannada language and characters.

ಅದೇ ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಹರವೇ ಗ್ರಾಮದ ದಕ್ಷಿಣಕ್ಕೆ  
ಬಾವಿ ಹತ್ತಿರ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

- |                         |                       |
|-------------------------|-----------------------|
| 1. ಕಾಳಾಯುಕ್ತಿ ಸ         | 3. ೧೦ ಸೋಮವಾರ ದಿವಸ ಲ   |
| 2. ಂವತ್ಸರದ ಪಾಲ್ಗುಣ ಬಹುಳ | 4. ೦೧ ಚಂದ್ರ ಸ್ತಪನೇಪು. |

Note.

This records the setting up of the inscription slab with the emblems of Liṅga and Moon carved thereon on Monday the 10th lunar day of the dark half of Phālguna in the year Kālayukti. The date is not expressed in terms of the Śaka era. The characters seem to belong to the 19th century A.D.

## 23

At the same village Harave, on a stone standing near a well to the west.

Size 2' — 6" x 1' — 6"

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಹರವೇ ಗ್ರಾಮದ ಮೂಲೆಬಾವಿಯ  
ಪಶ್ಚಿಮದ ಕಡೆ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

- |                         |                             |
|-------------------------|-----------------------------|
| 1. ಶುಭಮಸ್ತು ಶಕ ವ        | 7. ರು ಹರವೆಯ ವಿಭೂ            |
| 2. ರುಷ ೧೪೧೫ ಪ್ರಮಾದೀ     | 8. ತಿಯ ವಿಸ್ವಪತಿ ವೊಡೆಯರ ಮ    |
| 3. ಚ ಸಂವತ್ಸರದ ಮಾರ್ಗಗಾಸಿ | 9. ಬಳು ನಂಜಿನಾಥ ವೊಡೆಯರಿ      |
| 4. ರಬ ೫ ಲೂ ಶ್ರೀಮಾನ್ಮ ವು | 10. ಗೆ ದಮ್ಮಾರ್ಥವಾಗಿ ಯೀಗ್ರಾಮ |
| 5. ಹಾ ಮಂಡಲೇಸ್ವರ ಶ್ರೀ ವೀ | 11. ಪಡುವಲು ಬಗೆ ೨ ಕಂ ೬ ಅ     |
| 6. ರ ನಂಜರಾಯ ವೊಡೆಯ       | 12. ಕಣ ಮನೆಯನು ಕೊಟ್ಟ ರ್      |

Transliteration.

- |                               |                                  |
|-------------------------------|----------------------------------|
| 1. śubham astu śaka-va-       | 7. ru Haraveya Vibhū-            |
| 2. rucha 1415 Pramādi-        | 8. tiya Viśvapati-voḍeyara ma-   |
| 3. cha-saṁvatsarada Mārggasi- | 9. khaḷu Nanjinātha-voḍeyari-    |
| 4. ra ba 5 lū śrīmānna ma-    | 10. ge darmmārththavāgi yī-grāma |
| 5. hā-maṇḍalēśvara śrī vī-    | 11. paḍuvalu bage 2 kaṁ 6 a-     |
| 6. ra-Nanjarāya-Voḍeya-       | 12. kaṇa maneyanu koṭṭar         |

Translation.

Good fortune. On the 5th lunar day of the dark half of Mārgasīra in the year Pramādīcha 1415th year of the Śaka era, the illustrious mahāmaṇḍalēśvara Vīra

Nañjarâya Voḍeyar gave a house with two pillars and six *ankaṇas* to the west of this village as an act of charity to Nañjinâtha Voḍeyar, son of Vibhūtiya Viśvapati Voḍeyar of Harave.

*Note.*

This records the gift of a house in the village Harave to a Viraśaiva priest of the same village by the chief Vira Nañjarâya Voḍeyar. The date of the grant corresponds to the 28th November 1493 A.D. The donor was apparently the chief of Ummattûr, referred to in E. C. IV. Chamarajanagar 192, Gundlupet 9 and 50 of 1492, 1489 and 1488 A.D.

## 24

At the village Tammaḍihalli in the hobli of Harave, on a stone set up in the middle of the village.

Size 3' × 1' — 6"

Kannada language and characters.

ಅದೇ ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ತಮಡಿಹಳ್ಳಿಯ ಊರಮಧ್ಯೆ ಇರುವ ಕಲ್ಲು.

1. ಶುಭಮಸ್ತು	12. . . . .
2. ಸಂವತ್ಸರದ ಅಶ್ವಿಜ ಮಾಸದಂದು	13. . . . .
3. . . . .	14. . . . . ಮದನಿಹ
4. . . . . ಗ್ರಾಮದ	15. . . . . ವಾಗಿ ಹರಿ
5. . . . . ರಾಯರಿ	16. . . . . ಪುರ ೧ ಅಂತು
6. . . . . ಉಮ್ಮತೂರ ಸೀಮೆ	17. ಗ್ರಾಮಗಳು ೫ ಉಂಬಳಿಯಾಗಿ ಕೊಟ್ಟವಾ
7. . . . .	18. ೧ ೮ ಗ್ರಾಮಗಳ ಚತುಸ್ವೀಮೆಯೊಳಗೆ
8. . . . .	19. ಇರುವಂಥ ಸರ್ವ್ವ ಸಾಮ್ಯವನೂ ಆ
9. . . . .	20. ಗು ಮಾಡಿ ಆಚಂದ್ರಾರ್ಕಸ್ಥಾಯಿಯಾಗಿ ಅನು
10. . . . .	21. ಭವಿಸಿಕೊಂಡು ತಗಡೂರ ಪ್ರಭುವರ್ಗಕೆ
11. . . . .	

*Note.*

This inscription is full of lacunae and stops abruptly after line 21. Most of the letters are quite worn out. It seems to belong to the chiefs of Ummattûr and to record the gift of 5 villages as *umbali* to some one who had in return to do some service to the *prabhus* (heads of villages?) of Tagaḍûr. The characters resemble those of the previous record and the inscription belongs to the same period, namely, about 1500 A.D.

## 25

At the same village Tammaḍihalli, on a slab set up to the right of the Ísvara temple near the tank.

Tamil and Grantha characters, Tamil language.

*Transliteration.*

1. svasti śrī Śakarai yāṇḍu
2. (yāṇḍu) [ā] yiratt aimbāt-
3. tēlu śeṇṇa Rākshasa-
4. samvachcharattu Mithunamāśa-
5. m piṇṇanda eṭṭām nāl Nā-
6. yirri-kkiḷamaiyu parapa-
7. kshattu pañchamiyum peṇ-
8. ṇa Avittattu nāl
9. Śakarāmuḍu-gāmundaṇ La-
10. chchā-gāmundugal Śa . .
11. raya-Kālagāmundaṇ-maga-
12. n Mañcha-gāmundaṇ Rāśa (?)
13. taśa ?-gāmunda [n]-maga [n] Mārāga-
14. mundaṇum ivargal dēva-
15. r prateṣṭai-paṇṇi śrī
16. Śōmanāthadēvar-nividi-
17. kkāga Mañcharattu i-stānapa-
18. ti Dēvarāśi-panḍitarā-
19. na Śikkāṇḍaikkku dhā-
20. rā-pūrvam paṇṇi kkuḍutta
21. .... tarai iraṇḍu vēli i-
22. dammattukku aḷippinārkaḷ
23. . . . . .

*Note.*

This inscription records the consecration of the god Sōmanātha by certain gaṇḍas named Śakarāmudu-gāmundaṇ, Lachchā-gāmundaṇ, Mañchagāmundaṇ, son of . . . Kālagāmundaṇ, and Māragāmundaṇ, son of . . . . These gaṇḍas also gave some land, about 2 *velis* in extent, to Dēvarāsi-panḍita *alias* Sikkāṇḍai of Mañchāra (?) with pouring of water for the offering of food before the god. An imprecation is laid against those who break the grant.

The record is dated Ś 1057 Râkshasa sam. Mithuna mâsam, tēdi 8, Sunday and the 5th lunar day of the dark fortnight of Jyêsthâ with the constellation Aṛittam and corresponds to June 2, A.D. 1135. No king is named in the grant.

At the same place, on a slab to the left of the same Īśvara temple (in Tammadihalli).

Tamil and Grantha characters, Tamil language.

*Transliteration.*

1. svasti śrī Vīra-Sô-	9. ttu Tammadipal-
2. mīśvaradêvan prithu-	10. ñiyil Mārapuligā-
3. vi-rājyam-panṇi-	11. muṇḍan magan Dā-
4. y aruḷaṇṇiṅka Saka-	12. śagāmuṇḍan Śô-
5. rai-yāṇḍu āyiratto-	13. manātha-dēvarkk aṇ-
6. ru-nūru ſenṇaṇḍa	14. ṇalattu-panam tiru-
7. t Turmakhi-samva-	15. viḷakku kkuḍutta dha-
8. tsarattu Śittiri-māsa-	16. mma . . . . .

*Note.*

This records the grant of some money, not specified, for offering perpetual lamps before the god Śōmanātha made by Dāsagāmuṇḍan, son of Mārapuligāmuṇḍan, a resident of the village Tammadipalli. The grant is said to have been made in the reign of Vīra-Śōmēśvaradēvar, the Hoysala king who ruled from 1233 to 1254 A.D. (Mysore and Coorg from Inscriptions by Rice, p 97). The date is given as the month Chittirai of the year Durmukhi, 1100 years having elapsed in the Śaka era. The year Durmukhi occurs only once in the reign of Śōmēśvara, i.e., in Ś 1160 or 1238 A.D. Evidently, this is the date intended and the word indicating 60 in Tamil must have been left out after nūru in line 6, by a mistake of the engraver.

## 27

At the village Mukkadihalḷi in the same hobli of Harave, on a stone standing in the tank bed to the east.

Size 2'—6" × 2'

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಮುಕ್ಕಡಿಹಳ್ಳಿ ಗ್ರಾಮಕ್ಕೆ ಪೂರ್ವಕೆಪೆಯ ಅಂಗಳದಲ್ಲಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2'—6" × 2'

ಮುಂಭಾಗ.

1. ಸ್ವಸ್ತಿಶ್ರೀ ವೀರಪ್ರತಾಪ ಚಕ್ರವ	7. ಅಂಕಗವುಡ ಮುಂತಾಗಿ ಸಮಸ್ತ
2. ಶ್ರೀ ಹೊಯ್ಸ ಶ್ರೀ ವೀರಾರಾಧ ದೇವರ	8. ಪ್ರಜೆ ಗವುಡುಗಳೂ ಕಾಡುದಂಣ ನಾಯ್ಕ
3. ರು   ಪ್ರಿಥ್ವಿರಾಜ್ಯಂ ಗೆಯ್ಯಲ್ಲ ಸಕವರ್ಷ	9. ರ ಅಳಿಯ ವಿಠಣ್ಣಂಗೆ ಮು
4. ೧೨೩೩ನೆಯ ರಾಕ್ಷಸ ಸಂವತ್ಸರ	10. ಕೊಡಿಹಳ್ಳಿಯ ಸಮಸ್ತ ಪ್ರಜೆ
5. ದ ಮಾಘ ಬ ೧ವ   ದಂದು ಮೇಲುಭಾಗಿ	11. ಗವುಡುಗಳು ಚಿಕಗೌಡ ಮು
6. ಕಲ್ಲಗವುಡ ಕಪ್ಪಗವುಡನಮಗ	12. ಂತಾಗಿ ಅ ಮುಕೊಡಿಹಳ್ಳಿಯ

ಹಿಂಭಾಗ.

- |                   |                    |
|-------------------|--------------------|
| 1. ಲ್ಲಿ ಸಾವಿರ ಮಂ  | 7. ನವರ ಕೊಟ್ಟರ್ . . |
| 2. ಣ್ಣ ಬೆದೆ       | 8. . . . . ಗಂಗೆ    |
| 3. ಗದ್ದೆಯ ಧಾರಾ    | 9. ಯತಡಿಯಲುಕವಿ      |
| 4. ಪೂರ್ವಕವಾಗಿ     | 10. ಲೆಯ            |
| 5. ಅವಿರಣ್ಣಂಗೆ     | 11. ಕೊಂಬ್ರಾ        |
| 6. ಆಚಂದ್ರಾರ್ಕರಂಜಂ | 12. ಮೇತಿ           |

*Transliteration.*

(Front.)

1. svasti śrī virapratāpa-chakrava-
2. rtti Hoysa śrī Viraballāḷadēvarsa-
3. ru<sup>1</sup> prithvirājyaṁ-geyvalli sakavarsha
4. 1237 neya Rākshasa-samvatsara-
5. da Māgha ba 1 Va dandu Mēlubhāgi
6. Kallagavuda Kappagavudana maga
7. Ankagavuda muntāgi samasta-
8. prajegavudugalū Kāṭudaṇḍanāyka-
9. ra aliya Viṭhaṇṇange Mu-
10. koḍihalliya samasta praje-
11. gavudugalū Chikagauḍa-mu-
12. ntāgi ā Mukoḍihalliya-

(Back.)

1. lliśāvira-mam-
2. ṇṇu . . . . bede
3. gaddeya dhārā-
4. pūrvvakavāgi
5. ā Viṭhaṇṇange
6. āchandrārkkarullam-
7. navara koṭṭar
8. . . . . Gange-
9. ya taḍiyalu kavi-
10. leya
11. koṁ Brā-
12. mēti

*Translation.*

Be it well. During the reign of the illustrious *vira-pratāpa* emperor Hoysala Virā Ballāḷa-dēvarasar, on Vaḍḍavāra, the 1st lunar day of the dark half of Māgha in the year Rākshasa, 1237th year of the Śaka era, Kallagauḍa of Mēlubhāgi,

Ankagaṇḍa, son of Kappagaṇḍa, and all other *prajegaṇḍas* of Mēlubhāgi and of Mukoḍihalli including Chikagaṇḍa bestowed with pouring of water, to last as long as the sun and moon endure, 1000 *maṇṇus* (of dry land) and . . . of wet land to Viṭhaṇṇa, *aliya* (nephew?) of Kāṭudaṇḍanāyaka. He who violates this will incur the heinous sin (*brahmēti*: *lit.* slaying of Brahmans) of killing tawny cows on the banks of the Ganges.

*Note.*

This registers the gift of some land by the *gaṇḍas* of the village Mukoḍihalli to one Viṭhaṇṇa. The date corresponds to 10th January, 1316 A. D. a Saturday (Vaḍḍavāra meaning Saturday as in various other inscriptions. See Indian Antiquary, Vol. XXII, P. 251.)

**28.**

At the same village Mukkaḍihalli, on the pedestal of the image of Basava on a raised platform in front of the village.

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಮುಕ್ಕಡಿಹಳ್ಳಿಯ ಊರಮುಂದಿನ ಬಸವನ  
ಕೆಳಭಾಗದಲ್ಲಿ ಬರೆದಿರುವುದು.

ಎಡಭಾಗದಲ್ಲಿ

1. ದುರ್ಮತಿ ಸಂವತ್ಸರ
2. ಮಾರ್ಗಸಿರ ಮಾಸದಲ್ಲಿ  
ಮುಂಭಾಗ.
3. . . . ರುಡಗಲ

4. ಯಾಚಾರಿ ಮಾಡಿದ ರಿಷಭ  
ಒಲಭಾಗ.

5. ಸ್ವಸ್ತಿಶ್ರೀ ರಗಿಯ
6. ಬೆ ಮಾಡಿದ ದೀಯಕಂಬ

*Note.*

The stone bull on the pedestal of which this inscription is incised is stated therein to be the work of Ruḍagaliyāchāri and the lamp-pillar in front, the work of Ragiyabe. The date is given as the month of Mārgasīra in the year Durmati. The characters seem to belong to the latter part of the 16th century and the year Durmati of the record may be taken as S' 1483 or A.D. 1561.

**29.**

At the deserted village Bastipura belonging to the same village Mukkaḍahalli, on a vīragal the near the Jina image.

Size 5' × 2'—6".

Old Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಮುಕ್ಕಡಿಹಳ್ಳಿಯ ಪೂರ್ವಕ್ಕೆ ಬೇಚರಾಕ್ ಬಸ್ತುಪುರದಲ್ಲ  
ಜನದೇವರ ಹಿಂದೆ ಬಿದ್ದಿರುವ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 2' -6"

- |                                |               |
|--------------------------------|---------------|
| 1. ಸ್ವಸ್ತಿಶ್ರೀ ಮ . . . . . ರ   | 7. . . . .    |
| 2. ಣ್ಡಿಯ ಗಾಮುಣ್ಡಂ . . . . . ಯಾ | 8. ಮನಿಮಿದು    |
| 3. . . . .                     | 9. ಶತ್ರುಶ್ಚಿ  |
| 4. . . . .                     | 10. ಯದಂ ಮಜ್ಜಳ |
| 5. . . . .                     | 11. ಮಹಶ್ರೀ    |
| 6. . . . .                     |               |

*Note.*

This is a vîragal with the characters of the 10th century and full of lacunæ as most of the letters are worn out. It seems to record the death, in some battle, of a hero named Anḍiya-gāmundaṇ of a certain village.

### 30.

At the village Nañjêdêvarapura in the same hobli of Harave, an inscription on the stone crossbeam in the mukhamantapa of the Nañjunḍêśvara temple.

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ನಂಜೇದೇವರಪುರದ ನಂಜುಂಡೇಶ್ವರಸ್ವಾಮಿ ದೇವಸ್ಥಾನದ  
ಮುಖಮಂಟಪದ ಅಡ್ಡ ಪಟ್ಟಿಯ ಮೇಲೆ ಬರೆದಿರುವುದು.

1. ಸ್ವಸ್ತಿಶ್ರೀ ವಿಜಯಾಬ್ಧಯ ಶಾಲಿವಾಹನ ಶಕಹಾ
2. ಬ್ಧಾಃ ೧೭೮೭ ಕಲಿ ಹಾಬ್ಧಾಯ
3. ೪೯೭೭ ಯಿಂಗಲೇಪು ಸಂ ೧೮೭೫ನೆ ಕೋಧ
4. ನ ಸಂ|| ಶ್ರವಣ ಶು ೫ ಲು ನಂಜೇದೇವನ ಪು
5. ರದ ನಂಜುಂಡೇಶ್ವರ ದೇವಸ್ಥಾನ ಜೀರ್ಣೋಧಾರ ||
6. ಮಾಡಿಸಿದು ಮರನಕಣ ಚಿ ಮಲ್ಲೇಗೌಡ ಶೇವಾರ್ತಾ

*Note.*

This is a modern inscription dated in the Kali, Śaka and Christianeras and records the renovation of the Nañjunḍêśvara temple of Nanjedêvanapura by Maranakana Chika Mallêgaṇḍa. It is dated the 5th lunar day of the bright half of Śrāvaṇa in S' 1787 Krôdhana, A.D. 1865 and Kali year 4966 corresponding to July 27, 1865 A.D. The temple seems to have been constructed at least 350 years before as is evident from the next inscription.

## 31.

At the same village Nañjêdêvarapura, on a slab standing behind the lînga in the garbhagudî of the same Nañjunḍêśvara temple.

Size 4' × 3'.

Kannada language and characters.

ಅದೇ ದೇವಸ್ಥಾನದ ಗರ್ಭಗುಡಿಯಲ್ಲಿ ಲಿಂಗದ ಹಿಂದೆ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4'×3'

1. ಂ ಖರ ಸಂವತ್ಸರದ ಚೈತ್ರ ಶು ಗಣ ಲು ಶ್ರೀಮತು
2. ಂ ಅಚುತರಾಯ ಮಹಾರಾಯರ ನಿರೂಪದಿಂದ . . [ಪೆರು]
3. ಂ ಮಾಳೆ ಅಧಿಕಾರಿ ಆಯನವರು ಸೋಮಗ್ರಹಣ ಪುಂಜ್ಯಕಾಲ
4. ಂ ದಲ್ಲಿ ಶ್ರೀ ನಂಜುಂಡೇಶ್ವರ ದೇವರ ಮಧ್ಯಾನಕಾಲದ ಅಭಿಷೇ
5. ಕ ನೈವೇದ್ಯ ಬ್ರಾಂಹ್ಮಣ ಭೋಜನ ೬ಕ್ಕೆ ಶಲುಪಾಗಿ ಉಯಂಬಳಿಯ
6. ಸ್ತಳದ ದಣಾಯಕಪುರದ ಗ್ರಾಮದ ಚತುಸೀಮೆ ಕೆಣ್ಣಿ ಯಿಷ್ಟನು ಸರ್ವ
7. ಮಾನ್ಯವಾಗಿ ಕೊಟಕೊಡಗಿ ಯೀ ಗ್ರಾಮವನು ದೇವೇಶ ಭಟರ
8. . . . . ಗಳು ಯಿಧರ್ಮ
9. . . . .

*Transliteration.*

1. ° Khara-samvatsarada Chaitra śu 15 lu śrīmatu
  2. ° Achutarāya-mahārāyara nirūpadinda [Peru-]
  3. ° māle-adhikāri-ayanavaru Sômagrahaṇa-puṇyakāla-
  4. ° dalli Śrī Nanjunḍêśvara-dêvara mādhyāna-kālada abhishê-
  5. ° ka-naivêdya Brāhmaṇa-bhōjana 6 kke-śelavāgi Uyambaliya-
  6. ° staḷada Daṇāyakapurada grāmada chatusīme kere yisṭhanu sarva-
  7. ° mānyavāgi koṭa kodagi yī grāmavanu-
  8. ° . . . . . gaḷu yi dharma-
- (Remaining letters are effaced.)

*Note.*

This inscription is carved on a slab set up behind the lînga in the garbhagriha of the temple and having been covered with thick oily dirt, it was with great difficulty that the villagers were persuaded to wash it clean and make it fit for deciphering. It registers the gift of the village Daṇāyakanapura in Uyambali-sthala as *kodagi*, free of taxes to Devêśabhaṭar for the services of bath at midday of the god Nanjunḍêśvara and for food offerings to the god, and the feeding of six Brahmans daily. The donor was Perumāle Adhikāri who made the gift under the orders of the king of Vijayanagar, Achyutarāya during the sacred lunar eclipse on Chaitra śu 15 in the



year Khara. The date corresponds to Saturday 1st April 1531 A.D., a day of lunar eclipse if we take khara S' 1453. It is the only Khara occurring in the reign of Achyutarâya.

## 32.

In the same village Nañjedêvarapura, on a slab in the dry land of Puttananjappa to the east of the village.

Size 3' × 3'.

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ನಂಜೇದೇವರಪುರಕ್ಕೆ ಪೂರ್ವ ಒಂದು ಮೈಲಿ ದೂರದಲ್ಲಿರುವ  
ಬಸಪ್ಪನ ಮಕ್ಕಳು ಪುಟ್ಟನಂಜಪ್ಪನವರ ಹೊಲದಲ್ಲಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3'×3'

1. ಂ ಪಲವಂಗ ಸಂವತ್ಸರದ ಅಷಾಡ ಶು
2. ಂ ೧ ಶ್ರೀಮಂನ ಹಾಮಂಡೇಶ್ವರ ಶ್ರೀ ವಿರರಾಮ
3. ಂ ಯ್ಯ ದೇವವೊಡೆಯರು ಹರಿಯರಿಗೆ ಬಿಕ್ಷಾರ್ಥಕೊ
4. ಂ ಟಂಥ ಕೊಡಗೆಯಾಸಿರಿಯನೂ ಕ್ರಯಕ್ಕೆ ಕೊಂಡು ಆ
5. ಂ ಸಿರಿಯಂಮೂಡಲು ಅನರಿಯಂಬಡಗಲು ಆ ಚತು
6. ಂ ಸೀಮೆ ಲಿಂಗಮುದ್ರೆಕಲ್ಲನು ಹಾಕಿ ಕೊಟ್ಟವಾಗಿ ಆ ಸಿ
7. ಂ ರಿಯನೂ ಆ ಚಂದ್ರಾಕ್ಷಸ್ಥಾಯಿ ಯಾಗಿ ನಡೆವುದು
8. ಂ ಯಿದಕೆ ಅಳುವಿದವರು ಗಂಗೆಯ ತಡಿಯಲ್ಲಿ
9. ಂ ಕಪಿಲೆಯ ಕೊಂದಪಾಪಕೆ ಹೋಹರು

*Transliteration.*

1. ° Palavanga-samvatsarada Âshâḍa śu-
2. ° 1 śrīman mahāmaṇḍalêśvara śrī Vīrarâma-
3. ° yya-dêva-vodeyaru Hariyarige bikshârtha ko-
4. ° tantha kodagey Âsiriyanû krayakke koṇḍu Â-
5. ° siriyim mûḍalu Âsiriyaṁ baḍagaluâ-chatu-
6. ° sîme Lingamudre-kallanu hâkikottēvâgi Âsi-
7. ° rīyanû âchandrârkkâ-sthâya-yâgi naḍavudu-
8. ° yidake âlupidavarû Gangeya taḍiyalli-
9. ° kapileya konda pâpake hôharu-

*Note.*

This registers the gift of the village Âsiri by the illustrious mahāmaṇḍalêśvara Vīra Rāmayyadêva Vodeyar after purchasing the same and setting up boundary stones for the village bearing the emblem of Linga on them. The gift was made for the *bhiksha* (alms, feeding of ascetics) of Hariyar, apparently some Vīraśaiva priest. The record is dated the 1st lunar day of the bright half of Âshâḍha in the year Plavanga. The donor is probably the same as Rāmarâya, who in the battle

of Talikôte was slain in 1565. The date of this record is not expressed in terms of the Śaka era but the cyclic year is given as Plavanga and may correspond to 1547 A.D. At this time Râmarâya is not given imperial titles in most of the inscriptions.

## 33.

At the village Kêtahalli in the same hobli of Harave, on a slab set up in front of the Honnamma temple.

Size 5' × 2' — 3".

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಕೇತಹಳ್ಳಿ ಗ್ರಾಮದ ಹೊನ್ನಮ್ಮನ ದೇವಸ್ಥಾನದ ಮುಂದೆ ನಿಲ್ಲಿಸಿರುವುದು.

ಪ್ರಮಾಣ 5' × 2' — 3"

1. ಶುಭಮಸ್ತು ನಮಸ್ತುಂಗ ಶಿಶುಶ್ಚಂಭಿ ಚಂದ್ರಚಾಮರ
2. ಚಾರವ | ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯಶಂ
3. ಭವ ಸ್ವಸ್ತಿಶ್ರೀ ವಿಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನ ಶಕ ವ
4. ರುಷ ೧೫೬೦ ಸಂದವರ್ತಮಾನ ಕೀಲಕ ಸಂವತ್ಸರದ ನಿಜ ಆ
5. ಪಾಡ ಶು ೨ ಲೂ ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜ ರಾಜ ಪರಮೇಶ್ವರ ಶ್ರೀ
6. ವೀರಪ್ರತಾಪ ಮೈಸೂರ ದೇವರಾಜು ಪೊಡರವರ ಕುಸಾರರಾದ
7. ದೇವರಾಜು ಪೊಡರೈಯ್ಯನವರೂ ಮೈಸೂರ ಪೂರ ಪೋಳಗಣ ಮಹ
8. ತ್ರಿಗೆ ಅಮನವರು ಅಮೃತಮನವರು ನೂತನವಾಗಿ ಕ
9. ಟಿಸ್ತ ಮಹತ್ತಿನವರದ ಅನಂದಾನದ ಧರ್ಮಕೇಕೊಟ್ಟ ಗ್ರಾಮ
10. ದ ಶಿರಾಶಾಸನದ ಕ್ರಮಪೆಂತೆಂದಡೆ ತೆರಕಣಾಂಬಿಯ
11. ಸ್ತಳದ ಕೇತಹಳ್ಳಿ ಗ್ರಾಮವನೂ ಮೈಸೂರ ಪೂರ ಪೋಳಗೆ ಅಮೃ
12. ತಮನವರು ಕಟ್ಟಿಸ್ತ ಮಹತ್ತಿನ ಮರದ ಅನಂದಾನದ
13. ಧರ್ಮಕೆ ಶಿವಾಪ್ಪಿತವಾಗಿ ಕೊಟ್ಟವಾಗಿ ಯೀಗ್ರಾಮಗಳ ಚತು
14. ಸೀಮೆಯೊಳಗುಳ್ಳ ಗದ್ದೆ ಬೆದ್ದಲು ತೋಟ ತುಡಕ್ಕೆ ಅಡುಮಗದೆ
15. ಷಿ ಹೊಗೆಹಣ . . . . . ಬೇಡಿಗೆದವನ ಮುಂತಾ
16. ದ ಸರ್ವಸ್ವಾಮ್ಯ ಸರ್ವ ಆದಾಯವನು ಆಗುಮಾಡಿ ಕೊಂ
17. ಡು ಮೈಸೂರ ಪೂರಪೋಳಗೆ ಅಮೃತಮನವ
18. ರ ಮಹತಿನ ಮರದ ಅನಂದಾನದ ಧರ್ಮವನೂ ಆ
19. ಚಂದ್ರಾರ್ಕವಾಗಿ ನಡೆಸಿಕೊಂಡು ಬರಲುಳವರು
20. ಯೆಂದು ಕೊಟ್ಟ ಶಿರಾಶಾಸನ | ದಾನಪಾಲ
21. ನಯೊರ್ಮಫ್ ದಾನಾಶ್ರೇಯೋನು ಪಾಲನಂ ದಾ
22. ನಾ ಸ್ವರ್ಗಮವಾಪ್ಪೋತಿ ಪಾಲನಾಡುಕ್ಕು ತಂಪ
23. ದಂ ಸ್ವದತ್ತಾ ದ್ವಿಗುಣಂ ಪುಣ್ಯಂ
24. ಪರದತ್ತಾನುಪಾಲನಂ | ಪರದತ್ತಾಪ
25. ಹಾರೇಣ ಸ್ವದತ್ತಂ ನಿಷ್ಪಲಂಭವೇ
26. ತು | ಪರಮೇಶ್ವರಾಯ ನಮಃ

*Transliteration.*

1. śubhamastu namas tunga-śiraś-chubm̐bi-chandra-chāmara-
2. chārave <sup>1</sup> trailōkya-nagarā-rambha-mūla-stambhāya Śam-
3. bhava svasti śrī vijayābhyudaya Śālivāhana śakava-
4. rusha 1590 sanda vartamāna Kīlaka-samvatsarada Nijā Ā-
5. shāḍa śu 2 lū śrīmad-rājādhirāja-rājaparamēśvara śrī-
6. vīrapratāpa Maisūra Dēvarājuvoḍeravara kumārārāda
7. Dēvarājuvoḍeraiyyanavarū Maisūra vūra voḷagaṇa maha-
8. ttige Ammanavaru Amrutammanavaru nūtanavāgi ka-
9. ṭista Mahattina-maṭhada annadānada dharmake koṭṭa grāma-
10. da śilā-śāsanaḍa kramaventendaḍe Terakaṇāmbiya-
11. staḷada Kētihaḷi-grāmavanū Maisūra vūravoḷage Amru-
12. tammanavaru kaṭṭista Mahattina-maṭhada annadānada-
13. dharmake Śivārppitavāgi koṭṭevāgi yī grāmagala chatu-
14. sīmeyoḷagulla gadde bedḍalu tōṭa tuḍikke āḍu magade-
15. re hogehaṇa bēḍige davasa muntā-
16. da sarvaśvāmya sarva-ādāyavanu āgumāḍikoṇ-
17. ḍu Maisūra vūravoḷage Amrutammanava-
18. ra mahatina maṭhada annadānada dharmavanū ā-
19. chandrārkaḍvāgi naḍasikoṇḍu barluḷavaru-
20. yandu koṭṭa śilā-śāsana <sup>1</sup> dāna-pāla-
21. nayōr madhye dānā śrēyōnupālanam dā-
22. nā svargam avāpnōti pālanād achyutam pa-
23. ḍam svadattā dviguṇam puṇyam
24. para-dattā-nupālanam para-dattā-pa-
25. hārēṇa sva-dattam nishphalam bhavē-
26. tu paramēśvarāya namāḥ.

*Translation.*

Good fortune : Invocatory stanza addressed to Śambhu.

Be it well. On the 2nd lunar day of the bright half of Nijā Āshāḍha in the year Kīlaka, 1590th year of the prosperous Śālivāhana era :—

The illustrious king of kings, Paramēśvara to kings, possessed of valour and glory, Dēvarāju-Voḍeraiya, son of Dēvarāju Voḍer of Mysore, set up the following stone inscription recording the gift of a village for the feeding expenses of Mahattina-maṭha (a monastery of the Vīraśaiva sect) newly built by (his) mother Amrutammanavaru in the town of Mysore :—

As we have granted the village Kētihaḷi in Terakaṇāmbi-sthala as an offering to Śiva for the charity of free feeding in Mahattina maṭha built by Amrutamma-  
navaru in the town of Mysore, all the rights of property and income within the four



19.—21 ? . . . . .

22. . . . . ಯಾಗಿ ಆ ಚಂದ್ರಾ

23. . . . . , . ಯದಕೆ ತಪ್ಪಿ

24. . . . . ಕವಿಲೆಯ ಕೊಂಡ ಪಾಪಕೆ ಹೋಹರೂ

25. ವಂದಗೆಯ

*Transliteration.*

1. śubham astu avighnam astu-
2. śrī vijayābhyudaya Śālivāhāna śakavarsha 1452 vartamāna
3. kke salu Vikritu (?) saṁvatsarada Māgha bahula 5 Ādalū śrīma-
4. n mahārājādhirāja rāja-paramēśvara mēdinī-mīseyara-gaṇḍa vijaya śrī  
vīra-A-
5. chyutadēva mahārāyaru prithvī-rājyaṁ geyuttamiralu Yimmaḍi-rāhutta-
6. rāya Mahāpātra-ayyanavara kāryake kartarāda Mallapanāyakaru  
Tagaḍū-
7. ra Chikka Mallavodeyarige koṭṭa śrī Haruvageya śrōtriyada śilā-śāsanavā-
8. . . . . Āchyutarāya-mahārāyaru namage nā-
9. yakatanake pālisida . . . . . grāma 1 nu śrōtri-
10. yada śilā-śāsanavāgi . . . . . ā grāmake saluva cha-
11. tu-śīme . . . . . koṭṭhāra aṇe achchukaṭṭu . . . . .  
. . . . . kumbāradere-
12. da . . . . . nūra vartane sta-
13. lada . . . . . sarva-svāmya sarvva ādā-
14. yavanu anubhaviṣi koṇḍu . . . . . gada svāstiya vivara
15. . . . . saṁvatsarada Ā-
16. śvīja ba 10 . . . . . Kā-
17. rtika śu 1 lu . . . . .
18. ṭṭa . . . . .
- 19-21 ? . . . . .
22. . . . . yāgi ā-chandrā-
23. . . . . yidake tappi
24. kavileya konda pāpake hōharū
25. vandageya.

*Note.*

This inscription records the gift of the village Haruvage (same as the village Harave two miles off) as *śrōtriya* (quit-rent) to Chikka Malla Voḍeyar of Tagaḍūr by Mallappanāyaka, agent for the affairs of Immaḍi Rāhuttarāya Mahāpātra Ayya, a subordinate of the Vijayanagar king Achyutarāya. The date of the grant is given as Sunday the 5th lunar day of the dark half of Māgha Ś 1452 Vikritu corresponding to 5th February A. D. 1531. Chikka Malla Voḍeyar, chief of Tagaḍūr-nāḍ is also referred to in E. C. IV, Gundlupet 95 of Ś 1454 or 1532 A. D.

## 35.

At the village Hire Bêgûr in the same hobli of Harave, on the stone oil-mill to the left of the Banni Mahankâli temple.

Size 3' × 2' — 6".

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ಹಿರೇಬೇಗೂರ ಬನ್ನಿ ಮಹಂಕಾಳಿಯ ದೇವಸ್ಥಾನದ  
ಪ್ರಾಕಾರದ ಎಡಭಾಗದಲ್ಲರುವ ಗಾಣದ ಕಲ್ಲಿನಮೇಲೆ.

ಪ್ರಮಾಣ 3' × 2' — 6".

- |                        |                        |
|------------------------|------------------------|
| 1. ಸೃಷ್ಟಿಶ್ರೀ ಸಕವರುಸ   | 5. ವುಡನ ಮಗ ಹಾರ         |
| 2. ೧೨೯೫ ಪರಿಧಾವಿ ಸಂ     | 6. ವ ಗವುಡ ಕಚ ಗವುಡ      |
| 3. ವತ್ಸರದ ಅನ್ನಿ ಸು   ಚ | 7. ಡನ ಮಗ ಅಗವುಡ         |
| 4. ಪುತಿಗೆ ಹಿರೆ ತಿರುಮಗ  | 8. ರು ನಡ್ಡಿ ಗಾಣಮಂಗಳ ಮಹ |

Note.

This is a record of an oil-mill set up by two gauḍas, Hâravagaḍa, son of Hire Tirumagaḍa and Âlagaḍa, son of Kachagaḍa on the 4th lunar day of the bright fortnight of Āśviyuja in the year Śaka 1295 Parīdhāvi corresponding to October 1, A.D. 1372. It was usual for the villagers to make use of the stone oil-mill for extracting oil from gingilli seeds, etc. and pay a small rent therefor which was used for some charitable purpose. In this case the income must have been set apart for services in the Mahankâli temple in the compound of which this inscription is engraved on the oil-mill.

## 36.

At the same village Hire Bêgûr, on a stone set up in the land of Basavaiya.

Size 2' — 6" × 2' — 0'.

Kannada language and characters.

ಅದೇಹಿರೇಬೇಗೂರು ಗ್ರಾಮದ ಕಾಳಯ್ಯನ ಮಗ ಬಸವಯ್ಯನ ಹೊಲದಲ್ಲಿ ನಟ್ಟ ಕಲ್ಲು.

- |                  |                     |
|------------------|---------------------|
| 1. ಶ್ರೀ ವೀರನಯಕರು | 4. ತೋಟ್ಟ   ಗೋವಕೊಂದಪ |
| 2. ಹಲರ:ಕಮಿಬ      | 5. ಪಕೆ ಹೋಹ          |
| 3. ಗುತಗೆಕಲಹಕಿದ   |                     |

Note.

This small inscription records the gift of a garden to one Kamibaguta and the setting up of the inscription stone to record the gift by Vîra-Nâyaka and others (not named). An imprecation is added that he who violates this charity will incur the sin of slaying cows. No date is given. The characters seem to be of the 18th century A.D. Vîra Nâyaka is also referred to in No. 38.

## 37.

At the village Kulagâṇa in the hobli of Harave, on a stone lying in the field of Puṭṭaṇṇa to the west (No. 183 Revised).

Size 3' × 1' — 6".

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಕುಲಗಾಣಕ್ಕೆ ಪಶ್ಚಿಮ ಪುಟ್ಟಣ್ಣನವರ ಹೊಲದಲ್ಲಿ  
ಬಿದ್ದಿರುವ ಕಲ್ಲು (ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು 183ನೆಯ ನಂಬರ್ ಶಾಸನ)

ತಿದ್ದುಪಾಟಾದುದು.

ಪ್ರಮಾಣ 3' × 1½'

- |                          |                                  |
|--------------------------|----------------------------------|
| 1. ಸಕವರಿಷ ೧೨೦೪ನೆಯ        | 9. . . . ಸೆ ಮಿಟಣನ ಮಗ             |
| 2. ಏನು ಸಂವತ್ಸರದ ಮಕ       | 10. . . . ಗ್ಗಂ ೫ ಮಣ್ಣದ . . . . . |
| 3. ರ ಮಾಸ ೧೭ ದಿನದ ಅರ್ಧ    | 11. ವಾಗಿ ಬಿಟ್ಟದತ್ತಿ ೪            |
| 4. ಉದಯದಲಿ ಶ್ರೀಮನು ಮಹಾ    | 12. ಡಿತ . . . ೦ ಸದೆಯಾ            |
| 5. ಪ್ರಧಾನಂ ರಾಉತ್ತರಾಯ ಕೇತ | 13. . . . . ನಡೆವಂತಾಗಿ ಧಾ         |
| 6. ಯ ದಣ್ಣಯ ಕರುರ . . . ವ  | 14. ರಾ ಪೂರ್ವಕಂ ಮಾಗಿ              |
| 7. ದಣ್ಣಯಕರ ಮಗ . ೦        | 15. ಕೊಟ್ಟಿಲು                     |
| 8. ದಣ್ಣಯಕರುಂ ಕೆಲ         |                                  |

*Transliteration.*

1. Saka-varisha 1204 neya-
2. Visu-samvatsarada Maka-
3. ramâsa 17 dinada Ardda-
4. udayadali śrīmanu Mahâ-
5. pradhânaṃ Râuttarâya Kêta-
6. ya-dañṇayakaru ra . . . . va
7. dañṇayakara maga . . . ri . . . .
8. dañṇayakarum kela . . . . .
9. . . . . se Miṭaṇana maga-
10. . . . . rggam 5 maṇṇu . . . . .
11. vâgi biṭṭa datti 4 ||
12. ðita . ṃ sabeya
13. . . . . naḍevantâgi dhâ-
14. râ-pûrvakam maḡi-
15. koṭṭeü.

*Note.*

This inscription is full of lacunæ in lines 6 to 13. It records the gift of some land, dry and wet, to some priest, son of Miṭaṇa, by the mahâpradhâna, râhuttarâya, Kêtaya-dañṇâyaka and others on the holy occasion of Ardhodaya on the 17th day

of Makara-mâsa in the year Ś 1204 Vishu. The date corresponds to January 11, A. D. 1282. This was the new-moon day of the month Pushya with Śravaṇa-nakshatra. For a definition of Ardhôdaya see p. 101 of the present report.

Kêteya-dannâyaka was a son of Mâdhava-dannâyaka, who was a son of Perumâle-dannâyaka, minister of the Hoysala kings Narasimha III and Ballâla III. Mâdhava-dannâyaka, was the governor of Padinâlkunâdu with Terakanâmbi as his capital. He had numerous titles: a sun to the Modakulaya family, capturer of Nîlagiri, devoted to the observance of êkâdasi etc. (Gundlupet 69). Kêteya is referred to in Chamarajanagar 76 of S' 1261 and Gundlupet 55 of 1327. Râhutta-râya or Immaḍi Râhuttarâya was one of his titles.

## 38.

On a stone set up in a dry land in front of the village Kengâki in the same hobli of Harave.

Size 1' — 0" × 1' — 0".

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ಕೆಂಗಾಕಿಯ ಊರಮುಂದಿನ ಹೊಲದಲ್ಲಿರುವ ಕಲ್ಲು.

- |          |  |            |
|----------|--|------------|
| 1. ವಿರನಾ |  | 3. ಕೊಟ್ಟಕೊ |
| 2. ಯಕರೂ  |  | 4. ಡಗೇ     |

## Note.

This is a short record registering the gift of the field in which the inscription slab is set up as a *koḍagi* (rent-free land usually given for some service rendered or expected to be rendered) by Vîra-Nâyaka. The characters are of the 18th century. No date is given.

## 39.

At the village Sâgaḍe, on the stone pillar standing in front of the Kêśava temple to the left.

Size 6' × 1' — 3".

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ನಾಗಡೆ ಗ್ರಾಮದ ಕೇಶವ ದೇವಸ್ಥಾನದ ಮುಂದೆ ಎಡಭಾಗದ ನಿಲುವುಗಲ್ಲು ಕಂಬದ ಕೆಳಭಾಗದಲ್ಲಿ.

ಪ್ರಮಾಣ 6' × 1' — 3"

- |                  |  |                  |
|------------------|--|------------------|
| 1. ಅಂಗಿರನಂ       |  | 6. ಮಗ ಹೊನ್ನಗ     |
| 2. ವತ್ಸರದ ಮಾ     |  | 7. ಪುಂಡ ಕೇಸವ     |
| 3. ಫ ಸು ೨ ಆ   ದಂ |  | 8. ದೇವರಿಂಗೇ ಮಾಡಿ |
| 4. ದು ಅಬ್ಬಾಗಿಲ   |  | 9. ನಿಡ ಕಂಬಗ ೧    |
| 5. ಕೇಸಿಗವುಂಡನ    |  |                  |



*Transliteration.*

1. Ângira-sam-	6. maga Honna-ga-
2. vatsarada Mâ-	7. vunda Kêsava-
3. gha su 2 Â   dam-	8. dêvaringe mâdi-
4. du Abbâgila-	9. sida kamba 1 ga
5. Kêsigavunḍana-	

*Note.*

This is a pillar inscription and records that one Honnagavunḍa, son of Kêsigavunḍa of the village Abbâgil set up this pillar at a cost of 1 gadyâṇa for the Kêśava temple on Sunday the 2nd lunar day of the bright half of Mâgha Ângira. The characters belong to the end of the 13th century and the date may be taken as equivalent to January 22, 1273 A.D., a Sunday.

## 40

At the same village Sâgaḍe, on a pillar at the right side in front of the Kêśava temple.

Kannada language and characters.

ಅದೇಸ್ಥಳದಲ್ಲಿ ಬಲಭಾಗದ ಕಂಬ.

1. ಅಂಗಿರ ಸಂವ	6. ಮಗ ಕೆಲ್ಲದಾ
2. ತ್ವರದ ಮಾಘ	7. ಸನು ಕೇಸವದೇ
3. ಸು ೨ ಆದಂದು	8. ವರಿಗೆ ಮಾಡಿ
4. ವುಯದಹಳಿಯ	9. ಸಿದ ಕಂಬಗ ೧
5. ಬಂಕ ಗವುಂಡನ	

*Transliteration.*

1. Ângira-samva-	6. maga Kelladâ-
2. tsarada Mâgha	7. sanu Kêśavadê-
3. su 2 Âdandu	8. varige mâdi-
4. Vuyadahaliya	9. sida kamba ga 1
5. Bankagavunḍana	

*Note.*

This is also similar to the above and is of the same date and was constructed for the same Kêśava temple at the same cost by Kelladâsa, son of Bankagavunḍa of Uyahallî (Uyyamballî).

## 41

At the same village on a stone pillar in the maṇṭapa in front of the Basavêśvara temple.

Kannada language and characters.

ಅದೇ ಪೂರಿನ ಬಸವೇಶ್ವರ ದೇವಸ್ಥಾನದ ಎದುರಿಗಿರುವ ಮಂಟಪದ ಬಲಗಡೆ ಕೊನೆಯ ಕಂಬದಲ್ಲಿ ಬರೆದಿರುವುದು.

- |                    |                        |
|--------------------|------------------------|
| 1. ಪ್ರಮಥಿಸವಕ್ಷ     | 3. ಅಕಸರೆನೆಟ್ಟ ಹೊನಿಮಯಕ. |
| 2. ರದ ಉಮತುರ ಗವಟಿಯರ | 4. ಬಾಕು ಕಂಬ ಕಂಗ F      |

*Note.*

This epigraph engraved on a pillar in a maṇṭapa records that it was made at a cost of 9 gadyāṇas by the goldsmith (akasāle-seṭṭi) Honimaya of Gavateyar in Ummattūr village in the year Pramāthi. The letters seem to be of the 14th century A.D. and Pramāthi may be taken as 1339.

## 42

At the village Sômasamudra in the same hobli of Harave, on a slab lying in the enbankment of the tank named Kâlikere.

Size 5' × 3'

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ಸೋಮಸಮುದ್ರದ ಕಾಳಿಕೆರೆ ಏರಿಯಮೇಲೆ  
ಇರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5'×3'

ಮುಂಭಾಗ.

1. ಶುಭಮಸ್ತು ಶ್ರೀಮನ್ನಹಾಮಂಡಲೇಶ್ವ
2. ರ ಅನೆಯದೆಂಟೆಯರಾಯರು ವುಮ್ಮ
3. ತ್ತೂರ ಸೋಮೇದೇವ ಮಹಾ ಅರಸುಗಳೂ ಉಯ್ಯ
4. ಂಬಳಿಯ ಸ್ಥಳದಲ್ಲಿ ಸೋಮಸಮುದ್ರವೆಂಬ ಕೆಣಿಯ
5. ನೂ ಕಟ್ಟಿಸಿ ಆ ಕೆಣಿಯೂ ಬಹುಕಾಲವಿದ್ದು ! ಶಾಲಿ
6. ವಾಹನಶಕ ವರುಷ ೧೪೭೫ ಸಂದ ಪ್ರಮಾದೀಚ ಸ
7. ಎವತ್ತರದ ಕಾರ್ತಿಕಮಾಸದಲ್ಲಿ ವಡೆದು ೧೭ ವರು
8. ಪ ಬಿದ್ದುಯಿರಲಾಗಿ ಶುಕ್ಲ ಸಂವ [೨೫] ರದ ಕಾರ್ತಿಕ
9. ಕ ಶು ೧ ದಲ್ಲಿ ಅರೆಕುರಾರದ ವೀರಧವ ನಾ
10. ಯಕರ ಮಕ್ಕಳು ಛಾಳಲೋಚನನಾಯಕರು
11. ಜೀರ್ಣೋದ್ಧಾರವ ಮಾಡಿದರೂ ಮಂಗಳ ಮಹಾ
12. ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

*Transliteration.*

1. śubham astu śrīman mahā-maṇḍalēśva-
2. ra Aneya-bēṇṭeyarāyaru Vumma-
3. ttūra Sômedēva-mahā-arasugaḷū Uyya-
4. mbaḷiya-sthaladalli Sômasamudravemba kereya-
5. nū kaṭṭisi ā kereyū bahu-kālaviddu ! Śāli-
6. vāhana śaka varusha 1475 sanda Pramādīcha-sa-

7. m-vatsarada Kârttika-mâsadalli vaḍedu 16 varu-
8. sha biddu yiralâgi Śukla-samva[tsara]rada Kârtti-
9. ka šu 1 dalli Arekuṭṭhâraḍa Vîrabhadranâ-
10. yakara makkaḷu Bhâlalôchana-nâyakaru
11. jirnnôddhârava mâḍidarû mangala mahâ
12. śrî śrî śrî

*Translation.*

Good fortune. 'The illustrious mahâmaṇḍalêśvara, hunter of elephants, Sômê-dêva-mahâ-arasu of Ummattûr, having constructed a tank called Sômasamudra in Uyyamaballi-sthaḷa and the tank, after the lapse of a long time, having breached in the month of Kârtika in the year Pramâdîcha, 1475th year of the Śâlivâhana era, and no repairs having been made for 16 years :—

On the 1st lunar day of the bright half of Kârtika in the year Śukla, Bhâlalôchana-nâyaka, son of Vîrabhadra-nâyaka of Arekuṭṭhâra repaired the tank. Good fortune.

*Note.*

This is an instance of the great attention paid to the construction of new tanks or repairs of breached tanks by the rulers of this country. The tank on the bund of which this inscription stone is set up is a huge reservoir of the old type and is still sometimes called Sômasamudra after the Ummattûr chief of the name of Sômêdêva who constructed it. Another name Kâlîkere is now applied to the tank but the village nearby is still called Sômasamudra.

The tank is said to have breached in the month of Kârtika of Pramâdîcha, Ś 1475 corresponding to October of 1553 A. D. and it was repaired by the chief Bhâlalôchana-nâyaka of Arekuṭṭhâra (now called Châmarâjanagar), son of Vîrabhadranâyaka, on the 11th October 1569 A. D. (Śukla Kâr. šu 1).

Ummattûr is a village in the Châmarâjanagar Taluk at about a distance of 20 miles from Sômasamudram and was the capital of the Pâllegârs known as the Ummattûr chiefs who seem to have ruled there for about a hundred and fifty years till it was annexed in 1613 A. D. by the Mysore king Râja Voḍeyar (see E. C. IV Intr. p. 27).

Sômêdêva-mahâ-erasu of this record is probably the same as Vîra-Sômêrâya Vaḍeyar referred to in an inscription of 1482 (E. C. IV Chamarajnagar 185) at the village Harave, who had the same titles mahâmaṇḍalêśvara, gaja-bêṇṭekâra and is said to have made a gift of land under the tank Sômasâgara constructed by him in Uyyamahalli-sthaḷa.

Vîrabhadranâyaka, the father of the chief who repaired the tank was the ruler of Arekuṭṭhâra and son of Kâmyappa Nâyaka (Chamarajnagar 93 of Ś 1454).



STONE INSCRIPTION OF CHALUKYA PERMMADI.



(No. 43—p. 139).

At the same village Sômasamudra, on the back side of the above slab.

Kannada language and characters.

PLATE XXIII.

ಅದೇ ಕಲ್ಲಿನ ಹಿಂಭಾಗ.

ಪಳಗನ್ನಡಕ್ಕರ.

- |  |                               |
|--|-------------------------------|
| 1. ಸ್ವಸ್ತಿ ಶ್ರೀ ಚಾಳುಕ್ಯ ಪರ್ಮಾದಿ ಪ್ರಿಥುವಿ | 7.b ಭಾಗಂಗೊಣ್ಣು ಕೆಪೆಯ          |
| 2. ರಾಜ್ಯಂಗೈಯ್ಯತ್ತಿರೆ ಸಖಕಾಲಂ ನೊಂಭೈನೊ      | 8. ಕಟ್ಟಿಸಿದಂ ಇದಱಿ ಬಿತ್ತುವಟ್ಟವ |
| 3. ಏ ಪದಿನಾಱನೆಯ ವಿಜಯ ಸಂವತ್ಸರ              | 9. ನಟಿಕೊಣ್ಣವ ದೇಗುಲವಂ ಬಸ       |
| 4. ಮುಂ ಚೈತ್ರಮಾಸ ಮಾಗೆ ಕಿರುವುಸೂರ           | 10. ದಿಯುಮುಂ ಕವಿಲೆಯುಮಂಕೆಪೆಯು   |
| 5. ಪೆರ್ಗಗಲಿಯರ ಬಿಜಯಿತ ಗಾವುಣ್ಣನ            | 11. ಮಂಬಾಣರಾಸಿಯುಮನಱದಂ          |
| 6. ಮಗಂ ಅಮ್ಮಡಿಗಾವುಣ್ಣಂ ನೊಂಬಂ              | 12. ಇ ನಾಲ್ವರುಂ ಬಿಟ್ಟರ         |
| 7. ಬೆಯಗ್ವಾಮ್ಪುಣ್ಣನ ಭಾಗದದ್ವಿವ             |                               |

*Transliteration.*

1. svasti srî Châlukhya-Permmâdi prithuvi-
2. râjyam-geyyuttire Sakha-kâlam ombhainû-
3. ra padinâraneya Vijaya-samvatsara-
4. mum Chaitra-mâsamâge Kiruvusûra
5. Perggaliyara Bijayitagâvunḍana
6. magam Ammaḍi-gâvunḍam Noḷam-
7. beya-gvârmmanḍana bhâgada dassiva-
- 7b. bhâgam gonḍu kereya
8. kaṭṭisidam idara bittuvattava-
9. n alipi koṇḍava dēgulavam basa-
10. diyumam kavilyumam kereyu-
11. mam Bânarâsiyuman alidam
12. i-nâlvarum bittar.

*Translation.*

Be it well. When the illustrious Châlukhya-Permmâdi was ruling the earth, during the 916th year of the time of Śaka, the month Chaitra of the year Vijaya, Ammaḍigâvunḍa, son of Bijayita-gâvunḍa, *Pergaliyar* (pergaḍe?) of Kiruvusûr took the share corresponding to one-tenth? (*dassiva*) from the share of Noḷambeya-gvârmmanḍa and built the tank. He who takes away the *bittuvattā* of this will have destroyed the temple, *basadi*, tank and Bânarâsi (Benares). These four persons have made the gift.

*Note.*

This records the construction of a tank by one Ammaḍigâvunḍa of the above village. The inscription is dated in the month Chaitra of Śaka 916 Vijaya. Śaka

915 corresponds to Vijaya and Chaitra of that year coincides with March-April 993 A. D. No tithi is given. The king during whose reign the tank was constructed is named Châlukya Permmâdi. Apparently the name indicates the Châlukya king at the time. Tailapa II who had wrested the sovereignty from the Râshtrakûṭas was the Châlukya king from 973 to 997 A. D. and the name Châlukya Permmâdi probably refers to him. It may be noted that another inscription in the same district, *i.e.*, at Kuḍakûru in Hunsur Taluk (E. C. IV Hunsur 50) dated Śaka 919 Hēmaḷambi also refers to the reign of Châlukya Permmânaḍi (and his daughter Pampâdēvi).

Lastly, it is on the other side of this inscription slab that the previous record is engraved. Apparently the authorities entrusted with the task of putting up the inscription found this slab handy and did not hunt for a fresh inscription stone. Kiruvusûr is the same as Kirugāsûr near Sômasamudra. For the expenses incurred in the construction of the tank, Ammaḍigāvunḍa seems to have obtained one-tenth of the lands belonging to Noḷambeya-gvârmmaṇḍa.

Noḷambeya-gvârmmaṇḍa seems to have been at first entrusted with the duty of building the tank but transferred his rights to Ammaḍigāvunḍa (line 7 and 7b). The meaning, however, of these lines is not very clear.

A tax or a portion of the land under the tank seems to have been allotted for its repairs. This was probably called *bittuvaṭṭa*. [See M. A. R. 1929, p. 74]. There is an imprecation in line 8 against the authorities who might confiscate the right.

The last line speaks of four persons having made the grant. But their names are not given in the record except only one noticed before.

#### 44

On the pedestal of the Āñjanēya image lying in a tank in the deserted village Uyyamahallī in the hobli of Harave.

Size 3' × 1' — 6"

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ದೇಚರಾಕ್ ಉಯ್ಯಮಹಳ್ಳಿಯ ಅಂಜನೇಯ  
ವಿಗ್ರಹದ ಕೆಳಗಣ ಶಾಸನ.

ಪ್ರಮಾಣ 3' × 1½'

1. ಅಂಗಿರಸಂವ | ಬಾದ್ರಪ
2. ದಸು ೫ ವ ವುಯ್ಯಮಹ
3. ೪ಯ ನಾಡಗವುಡ ಮಾ
4. ದಿಯಂಣ ದೇವಪ್ಪ ಇವರೊ
5. ೪ಗಾದ ಸಮಸ್ತ ಗವುಡು

6. ಗಳು ಮಂಚೋಜನ ಮಗ
7. ಕಟೋಜಗೆ ಪುಂಡೆಮಾನೆಯನು ಕೊ
8. ದಿಗೇಯಾಗಿ ಕಲ್ಲ ಹುಡು
9. ದು ಕೊಟ್ಟವುಂಬಳಿ ಶ್ರೀ ಶ್ರೀ

*Transliteration.*

- |                                       |                               |
|---------------------------------------|-------------------------------|
| 1. Ângira-samva <sup>1</sup> Bâdrapa- | 6. gaḷu Mañchôjana maga       |
| 2. da su 5 Va Vuyyamaha-              | 7. Kaṭôjage vundemâneyanu ko- |
| 3. ḷiya nâḍagauda Mâ-                 | 8. ḍigeyâgi kalla hui-        |
| 4. diyaṃṇa Dêmappa ivaro-             | 9. du kôṭṭa vumbali śrî śrî   |
| 5. ḷagâda samasta-gavuḍu-             |                               |

*Note.*

This records the gift of Vundemâneya (name of a field) as koḍige to Kaṭôja, son of Mañchôja by Mâdiyaṇṇa, nâḍagauda of Uyyamahalli, Dêmappa and other gaudus. Apparently, Kaṭôja was a stone engraver or carpenter as his name indicates. The date is given as Ângirasa sam-Bhâdr. su' 5 Va. The characters seem to be of the 14th century and the date may correspond to Thursday August 27, 1332 A.D. (taking S' 1254 Ângirasa as the year meant).

## 45

On a boulder in the field of Êcham Basappa to the north of the deserted village Uyyamahalli.

Size 2' — 6" × 2'

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ದೇಚರಾಕ್ ಉಯ್ಯಮಹಳ್ಳಿಯ ಉತ್ತರದಲ್ಲಿ ಏಕಂಬನಪ್ಪನ  
ಹೊಲದಲ್ಲಿರುವ ಹುಟ್ಟುಗಲ್ಲಿನಮೇಲೆ ಬರೆದಿರುವುದು.

ಪ್ರಮಾಣ 2'—6"×2'

- |                          |                     |
|--------------------------|---------------------|
| 1. ರಾಮದೇವನ ಕಾಲ           | 6. ಅಳಿದಡೆ ಗಂಗೆ ತಡಿ  |
| 2. ದಲಿ ಉಯ್ಯಮಹಳ್ಳಿಯ       | 7. ಯಲಿ ಬ್ರಾಹ್ಮರ ಕೊಂ |
| 3. . . . . ಸುಂಕದಾಯವನು    | 8. ದ ಪಾಪಕ್ಕೆ ಹೋಕ    |
| 4. ಶ್ರೀ ಹನುಮಂತದೇವರ ದೀಪಕೆ | 9. ರೂ               |
| 5. ಕೊಟ್ಟರು ಅದಮನಾವನಾದರು   |                     |

*Transliteration.*

- |  |                          |
|--|--------------------------|
| 1. Râmadêvana kâla-                      | 6. aḷipidaḍe Gange-taḍi- |
| 2. dali Uyyamahalliya-                   | 7. yali Brâhmara kon-    |
| 3. . . . . sunka-dâyavanu                | 8. da pâpakke hôha-      |
| 4. śrî Hanumanta-dêvara dîpake           | 9. rū-                   |
| 5. koṭṭaru a damma [va] n âvanâ-<br>daru |                          |

*Note.*

This inscription registers the grant of income from tolls in the village Uyyamahalli (now called Uyyamballi, a deserted village near Nanjedêvarapura) for the



service of offering lights before the god Hanumantadēvaru during the time of the king Rāmadēva. The usual imprecation is given for those who violate the grant. No date is given. The characters seem to belong to the latter part of the 16th century A. D. Rāmadēva of this record is probably the same as Rāmarāja, king of Vijayanagar referred to in Chamarajanagar 28 of 1530. See also No. 32 of the present report.

## 46

At the village Kālanahundi in the hobli of Harave, on a boulder to the north-west of the Āñjanēya temple.

Kannada language and characters.

ಅದೇ ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಕಾಳನಹುಂಡಿ ಅಂಜನೇಯದೇವಸ್ಥಾನಕ್ಕೆ  
ವಾಯವ್ಯದಿಕ್ಕಿನ ಬಂಡೆಯಮೇಲೆ.

1. ಂ ಯಶ್ವರ ಸಂವತ್ಸರದ ಕಾರ್ತಿಕ ಶು ೧ ಲೂ ಮರೆಪ್ಪವೋಡೆಯ
2. ಂ ರೂ ನಂಜಯ್ಯ ಒಡೆಯರ ಮಕ್ಕಳು ಲಿಂಗಂಜವೋಡೆಯರಿಗೆ ಕೊಟ್ಟು
3. ಂ ರಗುತ್ತಿಗೆ ಕೊಳೆಗನಪುರಕ್ಕೆ ಗ ೧೩ " ಸೋಮಸಮುದ್ರದ್ದೆ ಗ ೩ ಉಭಯಂತೆ
4. ಂ ಪುರುದು ಗ ೧೬ ರಂ ಖಣಾಕಠರಿಗೆ ಯಿಲ್ಲ ಸುಂಕಗಣಾಚಾರ ಯಿಲ್ಲ ಸ್ತಾನಮಾನ್ಯ ಪೂ
5. ವರಮರಿಯಾದಿ ಕಟೆಯನಿರನೂ ನಿಮಗದಗೆ ಕೊಡುತೆ ಉ ಅಕಟ್ಟಿಯಲು
6. ಂ ಕಬುಕಾರಗಣನು ಯೇನನಾದರೂ ಬಿತ್ತಿಕೊಂಬಿರಿ ಒಳವಾಪು
7. ಹೊಳವಾಪು ಪುರದೊಳಗಯೆಂದು ಮಾಲ್ಲನೂರ ಸೋ
8. ಮರಸನ ಬರಹ || ನಂಜಯದೇವರು

*Transliteration.*

1. °Yiśvara-samvatsarada Kārttika śu 1 lû Maleppavodeya-
2. °rû Nanjayya-oḍeyara makkaḷu Liṅgaṇṇa-oḍeyarige koṭṭa pu-
3. °ra-guttige Koḷeganapurakke ga 13 || Sôma-samudra gadde ga 3 ubhayam  
te-
4. ruvudu ga 16 khaṇa kaṭharige yilla sunka gaṇâchâra yilla stâna mânya  
pû-
5. rva mariyâdi kaṭeya niranû nimma gadege koḍutêû â-kaṭṭeyalu
6. ° kabu kârageṇasu yēnanâdarû bittikombiri oḷavârû
7. hoṛavâru puradoḷagu yendu Mâllanûra Sô-
8. marasana baraha || Nanjayadēvaru.

*Note.*

This records the gift of the village Koḷeganapura and some lands in Sômasamudra with an annual payment of a quit-rent of 16 gadyâṇas, made by Maleppa Voḍeyar to Liṅgaṇṇa Oḍeyar, son of Nañjayya Oḍeyar. He was to be exempted from the payment of certain taxes *khaṇa* (threshing-floor tax), *kaṭharige* (granary tax), customs dues, and *gaṇâchâra*. The donee was to enjoy *sthâna-mânya* and was to

be permitted the use of water from a *kaṭṭe* (embankment) for irrigation, and grow sugar-cane and *kāra geṇasu* (sweet potato of the rainy season). The donee was also to receive all tolls on imports, exports and *puradoḷagu* ( ? ).

The grant was written by Sômarasa of Mallanûr. The signature of the donor is given as Nañjayadêvaru. The date of the grant is the 1st lunar day of the bright half of Kārtika in the year Îsvara. The letters appear to belong to the 17th century and the date may correspond to October 8, 1637 A. D. Nothing is known about this Maleppa Voḍeyar.

## 47

On a slab set up near the kitchen of Karivarada Venkatarāmanasvâmi temple on the Mudibetṭa hill near the village Gālipura in the hobli of Haradanahalli.

Size 4' × 1' — 6"

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರದನಹಳ್ಳಿ ಹೋಬಳಿ ಗಾಳಿಪುರಕ್ಕೆ ಸೇರಿದ ಮುದಿಬೆಟ್ಟದ ಮೇಲೆ  
ಕರಿವರದ ವೆಂಕಟರಮಣಸ್ವಾಮಿಯ ದೇವಸ್ಥಾನದ ಅಡಿಗೆ ಮನೆಗೆ ಒರಗಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4'×1'—6"

- |                     |                        |
|---------------------|------------------------|
| 1. ಸೃಷ್ಟಿ ಶ್ರೀ ವಿಜಯ | 5. ಸಂದ ವೈಯಸಂ           |
| 2. ಯಾಭ್ಯುದಯ ಶಾ      | 6. ಮಾಗ ಬ ೧೪ ಲು         |
| 3. ಲವಾಹನ ಸಕ         | 7. ಅ [೦ ಕೊಟಾರದ ?] ಹಿರಿ |
| 4. ವರುಷ ೧೬೮೮        | 8. ಚೆನ್ನರಾಜ            |

Note.

This inscription gives the name Hiri Chennarâja (chief) of Arikothâra and the date S' 1688 Vyaya sam. Mâgha ba 14 equivalent to February 27, 1767 A.D. and no other information. Apparently, it records the construction of either the kitchen near which it is set up or the compound wall of the Venkatarāmanā temple by the above chief. Arikothâra was the old name of the present town called Châmarâja-nagar.

## 48

On a vîragal near a temple in the deserted village Bommanahalli in the hobli of Haradanahalli.

Size 6' × 4'

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರದನಹಳ್ಳಿ ಹೋಬಳಿ ಬೇಚರಾಕ್ ಬೊಮ್ಮನಹಳ್ಳಿ ಗ್ರಾಮದ  
ದೇವಸ್ಥಾನದ ಸಮೀಪದಲ್ಲಿರುವ ವಿರಗಲ್ಲು

ಪ್ರಮಾಣ 6'×4'

1. ಸರ್ವಧಾ [೦] ಸಂವತ್ಸರ ಕಾರ್ತಿಕ ಸು ೧ ಶುಕ್ಲನಿವೇದಿ
2. ಸೋಮೇಶ್ವರನಾಯಕರು ತಂನಮಗ ಬಿಡುವಿಗೆ ಹೊಂದಿದ
3. ವಿರಗಲು

*Note.*

This is a vīragal recording the death of a warrior named Bayiru, son of Sonṇeya-nāyaka in Śaṭināḍ and the setting up of the vīragal by the father of the deceased. The date is given as Sarvadhāri sam. Kārtika śu 1. The characters seem to be of the 17th century, and the date may be regarded as equivalent to A.D. 1648.

## 49

In the village Basavāpura in the same hobli of Haradanahalli, on a vīragal set up near the road in a wet land.

Size 5' × 4'

Old Kannada characters and language.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರದನಹಳ್ಳಿ ಹೋಬಳಿ ಬಸವಾಪುರಕ್ಕೆ ಉತ್ತರ ರಸ್ತೆ ಪಕ್ಕದಲ್ಲಿ  
ವೆಂಕಟಯ್ಯನ ಥತ್ತದ ಅಯ್ಯಂಗಾರ್ಯರ ಗದ್ದೆಯಲ್ಲಿ ನಟ್ಟಿರುವ ವಿರಗಲ್ಲು.

ಪ್ರಮಾಣ 5'×4'

ಪೂರ್ವದ ಹಳಗನ್ನಡಕ್ಕರ.

1. ಸ್ವಸ್ತಿ ಸತ್ಯವಾಕ್ಯ ಕೊಣ್ಣುಣಿವಮ್ಮ ಧರ್ಮಮಹಾರಾಜಾಧಿರಾಜ
2. ಕೊವಳಾಲಪುರವರೇಶ್ವರ ನನ್ನಗಿರಿನಾಥ ಶ್ರೀಮತ್ಪೆಮ್ಮಾನಡಿ
3. ಗಣ ತಮ್ಮಂ ಬೂತರಸ ತಮ್ಮ ಕುದಿರೂರೊಳ್ಳವಿ . . . . ಬವರದೊಳ್ಳ
4. ಚ್ಚುಚುಬಿನತ್ತೊ ಅವರ ಮಾಮ ತಿಮ್ಮಮದೆಯ ಮಾದವಾಡಿಯ ಬಾಳ್ಗಯ್ಯ ಕೊಟ್ಟೊ

ಅಡ್ಡ ಪಟ್ಟಿ.

5. ಮಚ್ಚ
6. ಫುಪರ
7. ರಸ
8. ಬಾಣ
9. ಗಾಪುಣ್ಣ
10. ಬಾಳ್ಗಯ್ಯ
11. ಮರಿಯಾ
12. ದಿಯೊ
13. ಳ ಸ
14. ಲ್ವುದು ಇದ ಅವನೊರ್ವನು ಮೋಹದೊಳು ಅಳು . . . .
15. ವಾರಣಾಶಿಯನಚಿದ ಪಾಪದೊಳು . . . . .
16. . . . .

*Transliteration.*

1. svasti Satya-vākya Koṅguṇi-varmma dharmma-mahā-rājādhirāja
2. Kovalāla-pura-varêśvara Nandagirinātha śrīmat Permmānadi-
3. gālā tammam Būtarasa tamma Kudirūroḷ Kavi . . . bavaradoḷ ke

4. chch urubi satto avara mâma Timpamedeya  
Mâdavâdiya bâlgaḷchu koṭṭô.  
On a band of the above viragal.
5. machcha.
6. rîpara-
7. rasa
8. Bâṇa-
9. gâvunḍa
10. bâlgaḷchu-
11. mariyâ-
12. diyo-
13. ḷe sa-
14. lvudu ida âvan orvvanu môhadolu aḷupi . . . . .
15. Vâraṇâsiyan alida pâpadolu.
16. . . . .

*Translation.*

Be it well. Bûtarasa, younger brother of Satyavâkya Konganivarma dharma-mahâ-râjâdhirâja, lord of the excellent city of Nandagiri, the illustrious Permânaḍi died in his Kudirûr after displaying his valour (kechchurubi). His uncle (mâma) Timpamedeya gave away Mâdavâdi as *bâlgaḷchu* (lit. washing the sword) or a grant for heroism. Bâṇagâmunḍa, destroyer of those who feel envious (is the donee?). (The land is) granted according to the rule of *bâlgaḷchu*. He who out of greed seizes this will incur the sin of destroying Benares.

The exact meaning of the inscription cannot be made out especially as some letters are lost in line 3. It is difficult to say whether Bâṇagâvunda is the donor and the uncle of the hero. Similarly Timpamedeya might mean belonging to the division Timpamede.

*Note.*

This is a viragal of the time of the Ganga kings and illustrates how kings rewarded warriors who fought for them and died in battle. Their relatives were presented with grants of land. Such grants are known as *raktakoḍage*, *nettarugoḍage*, *bâlgaḷchu*, *sivane*, etc., in the inscriptions.

No date is given in the grant. The characters seem to belong to the end of the 9th century and beginning of the 10th century. Some letters are worn out in line 3. The Gaṅga king is merely given the usual titles and is called Permânaḍi. It is difficult to determine who he was. His younger brother Bûtarasa is stated to have died in battle. We have a Gaṅga prince of the name in 870 A. D. (E. C. III Nanjangud 75), younger brother of the king Satyavâkya II. Mr. Rice says that Bûtarasa must have died before his elder brother the king, as Eregaṅga, his son,

became the Yuvarāja about 886 A. D. (Mysore and Coorg from Inscriptions, P. 44). It is therefore probable that Bûtarasa of this record is identical with the above Gaṅga prince Bûtarasa and Perumânadi with Râchamalla II. The date of the record may thus be taken to be about 886 A. D. as Bûtarasa is stated to have died in battle in this inscription.

## 50

At the village Dollipura in the hobli of Chandakavâdi, in a dry land to the west.

Size 5' × 4'

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ದೊಳ್ಳಿಪುರಕ್ಕೆ ಪಶ್ಚಿಮ  
ಶಿರುಹಳ್ಳಕ್ಕೆ ಪಶ್ಚಿಮದ ಹೊಲದಲ್ಲಿ.

ಪ್ರಮಾಣ 5'×4'.

1. ಶ್ರೀ ಗುರುವೇ ಸರಣು ಶ್ರೀ ಹರಿಯೇ ಸರಣು || ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಭುವನಾಶ್ರಯಂ ಸಕಳವಿಖು
2. ಧಜನ ಸಂಸ್ಕೂಯಮಾನ ಗುಣ ಗಣಾಸ್ರಯಂ ಶ್ರೀ ಪ್ರಿಥ್ವೀವಲ್ಲಭಂ ಮಹಾರಾಜಾಧಿರಾಜ ಪ
3. ರಮೇಸ್ವರಂ ದ್ವಾರಾವತೀ ಪುರವರಾಧೀಸ್ವರಂ ಯಾದವ ಕುಳಾಂಬರದ್ಯುಮಣಿ ಸಮ್ಯಕ್ತ್ಯ
4. ಚೂಡಾಮಣಿ ಮಲೆರಾಜ ರಾಜ ಮಲ್ಪರೊಳು ಗಂಡ ಗಂಡಭೇರುಂಡ ಕದನ ಪ್ರ
5. ಚಂಡ ಣೇಕಾಂಗ ವೀರನ ಸಹಾಯ [ನೂರ] ಸನಿವಾರಸಿದ್ಧಿಗಿರಿದುರ್ಗಮಲ್ಲಚಲದಂಕರಾ
6. ಮ ಸಂಗ್ರಾಮ ಭೀಮ ಪೈರೀಭಕಂಠೀರವ ಮಗರರಾಜ್ಯ ನಿಮ್ಮೂಲ ಚೋಳರಾಜ್ಯ ಪ್ರತಿಷ್ಠಾ
7. ಚಾರ್ಯನು ಪಾಂಡ್ಯರಾಜ್ಯ ಸಮುದ್ರರಣ ನಿನ್ನಂಕ ಪ್ರತಾಪ ಚಕ್ರವರ್ತಿ ಹೊಯ್ಸಳ ಬು
8. ಜ ಬಳ ಶ್ರೀ ವೀರನಾರಸಿಂಹೈದೇವರರು ಶ್ರೀ ಮದ್ರಾ (ಳ) ಜಧಾನಿ ದೋರಸಮುದ್ರದ ನೆರೆ ವೀಡಿ ನೊ
9. ಳು ಸುಖ ಸಂಖಫಾ ವಿನೋದದಿಂ ಪ್ರಿಥ್ವೀರಾಜ್ಯಂ ಗೈಯ್ಯುತ್ತಿದ್ವಾರ್ಲ || ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಜಗದ್ವಿನಮು
10. ತಿ ವೀರ್ಯರುಂ ಭೂ ದೇವಿ ಲಬ್ಧವರ ಪ್ರಸಾದರುಂ ಮೇಘವಾಹನ ಪ್ರಸಾದ ಜನಿತ ಜೀವನರು
11. ಬಲಧದ್ರ ದೇವರಪುತ್ರರುಂ ವ್ಯಾಳಧ್ವಜ ವಿರಾಜಮಾನ ರಾಜಹಂಸರುಂ ಎಂಥತ್ತನಾಲ್ಕು ಲಬ್ಧ
12. ಯೋನಿಮುಖೀವಕ್ಕಾದರರುಂ ಎರಾ ಸಮಯಕ್ಕುತ್ತವರ್ಮನೆಯನಿಪರುಂ ಸಮಸ್ತ ಧ
13. ಮ್ಮು ಪ್ರತಿಪಾಲಕರುಂ ಅಶ್ವಿತ ಜನಕಲ್ಪ ವ್ರಿಕ್ಷರುಂ ದೇವ ದ್ವಿಜಕ್ಷತ್ರಿಯರ್ಗೈತ
14. ಲೆಬಾಗುತ್ತ ಬೆಸಗೆಯ್ಸು ನಡವ ಸಜ್ಜನ ಮಕ್ಕಳುಂ ಶ್ರೀ ಮತುಪ್ರತಾಪ ಚಕ್ರವರ್ತಿ
15. ಹೊಯ್ಸಳ ಶ್ರೀ ವೀರ ನಾರಸಿಂಹೈದೇವರ ದಿವ್ಯ ಶ್ರೀ ಪಾದ ಪದ್ಮಾರಾಧಕ
16. ರು ಯಿಷ್ಟರು ? ಮಾರನಾಡದಕಾಳು ನಾಡ . . . . .
17. . . . .
18. . . . .
19. . . . .

ಹಿಂಧಾಗೆ

20. ಚವಾಡಿಯ ಅರಾಳ ಗವುಡ ನಗರಲ ಕೊಡಿಯಾಂಡೆ |
21. ಹಂಡರಕನಹಳ್ಳಿಯ ಚಿಕ್ಕಗವುಡ ಹೆಟಲಕೋಟೆಯ ಮ
22. ರಬೆಗವುಡ ರಾಘವಗವುಡ ತಿಬ್ಬಿಹಳಿಯ ಮಾದಿಗವುಡ
23. ಎಜಿಗನಹಳ್ಳಿಯ ಮೋಟಗವುಡನೊಳಗಾ [ದ] ಸಮಸ್ತ ಪ್ರಭು ಗ
24. ವುಡುಗಳ್ಳೂಡಿ ಸ್ವಸ್ತಿ ಶ್ರೀ ಸಕವರುಷಂ ೧೨೧೨ನೆಯ ವೀರೋ

25. ಧಿ ಸಂವತ್ಸರದ ಅಷಾಡ ಸು ೧೧ ಬ್ರಿ | ಅನುರಾಧ ನಕ್ಷ
26. ತ್ರದಲು | ಶ್ರೀ ರಂಗದ ಶ್ರೀ ರಂಗನಾಥನ ಪ್ರೊಹಿತ ಕೂ
27. ರತ್ತು ಶ್ರೀ ವೇದಬ್ಯಾಸ ಚತುರಿಗ ಪೆಣಿಂದ ಪೆರುಮಾಳಾದ ಪೆರಿಯ
28. ಛಾಪಕರಿಗೆಂದುಯೆಣ್ಣೆ ನಾಡ ಗುಡ್ಡ ವಾಡಿಯನು ಚತುಸ್ವೀಮಾಂ
29. ತ ದೊಳಗಾಗಿ ಸರ್ವ ಮನ್ಯವಾಗಿ ಧಾರಾಪೂರ್ವಕವಾಗಿ ಈ ಧರೆ ಚ
30. ಂದ್ರಾರ್ಕ್ ತಾರಾಂ ಬರೆ ರುಜ್ಜನಕ

*Transliteration.*

(Front side)

1. śrī-guruvê saraṇu śrī ariyê saraṇu || svasti samasta-bhuvanâśrayam sakala-vibu-
2. dha-jana-saṁsthūyamâna-guṇa-gaṇâśrayam śrī-prithvīvallabham mahā rājādhirāja pa-
3. ramêsvaram Dvârâvatī-puravarâdhī-svaram Yādava-kulāmbara-dyumani samyaktva-
4. chûḍāmani malerâjarāja malparolugaṇḍa gaṇḍabhêruṇḍa kadanapra-
5. chaṇḍan êkāṅgavīran asahāya [sūra] sanivârasiddhhi giridurggamalla chaladankarā-
6. ma sangrāmabhīma vairibha-kaṇṭhīraṇa Magara-rājya-nirmmūla Chōla-rājya-pratishṭhā-
7. chāryyanu Pāṇḍya-rājya samuddharana nissanka-pratāpa Chakravartti Hoysala bu-
8. jabaḷa śrī-Vīra-Nārasimhya-dēvarasaru śrīmad rā (la) jadhāni Dōra-samudrada neleviḍino-
9. Iu sukha-sankhathā-vinôdadim prithvī-rājyam gaiyyuttirddālli || svasti samasta-jagad-vinama-
10. ti-vīryarum Bhûdêvi-labdha-vara-prasâdarum Mēghavâhana-prasâda-janita-jīvanaru
11. Balabhadradēvara putrarum Vyāli-dhvaja-virājamâna-rājahamsarum embhatta-nālku-lakkhā-
12. yōni-mukhajivakkâdararum ellā-sameyakku ttavarmmaneyeniparum samasta-dha-
13. rmma-pratipālakarum âśrita-jana-Kalpavriksharum dēva-dvija-kshatriya-rgge ta-
14. le-bāgutta besageydu naḍava sajjana-makkaḷum śrīmatu pratāpa-chakra-vartti
15. Hoysala śrī-vīra-Nārasimhya-dēvara divya-śrī-pāda-padmârâdhaka-
16. ru ? yisṭaru ! Māranâḍada Kārenâḍa
17. . . . . .
18. . . . . .
19. . . . . .

*Back side.*

20. chavâḍiya Allâlagavuḍa Nagarala Koḍiyânḍe
21. Haṇḍarakanaḥalliya Chikkagavuḍa Haṭala-kôṭeya Ma-
22. rabegavuḍa Râghavagavuḍa Tibbihalliya Mâdigavuḍa
23. Eṛaganahalliya Mōṭa gavuḍanolaḡa [da] samasta-prabhuga-
24. vuḍuḡaḷ kûḍi svasti śrī Saka-varuṣaṃ 1212 neya virô-
25. dhi-saṃvatsaraḍa Āshâḍa su 11 Bri ᳚ Anurâdha-naksha-
26. tradaḷu ᳚ Śrīrangada Śrīranganâthana prôhita Kû-
27. rattu śrī Vedabyâsa-chaturiga-peranda-peruniâlâḍa Periya-
28. bhaṭṭarakarigendu Yenṇenâḍa Guḍḍavâḍiyanu chatuṣ-sîmân-
29. ta-doḷaḡâḡi sarvvamânyavâḡi dhârâ-pûrvva-kavâḡi yî dhare-cha-
30. ndrârkkâ-târâṃbarar-uḷḷanaka.

*Translation.*

The holy guru alone is (my) refuge. Śrī Hari alone is (my) shelter. Be it well. While the emperor Hoysaḷa bhuja-bala Vīra Nârasimhyadēvarasa, the refuge of the whole universe, possessed of the assemblage of the qualities praised by all the learned men, favourite of the goddess of fortune and earth, king of kings, Paramêśvara, lord of the excellent city of Dvârāvati, a sun to the firmament, that is, the Yādava family, crest-jewel of righteousness, king over the Male chiefs, lord of the Malepas, *gaṇḍabhêruṇḍa*, terrible in war, sole hero, unassisted warrior, *Śanivârasiddhi*, *giridurgamalla*, a Râma in moving battle, Bhīma in battle, a lion to the elephants the enemies, uprooter of the Magara kingdom, establisher of the Chōḷa kingdom, reviver of the Pāṇḍya kingdom, was ruling the earth from his capital Dôrasamudra in peace and happiness.

Be it well. Possessors of prowess respected by the whole universe, obtainers of boons from the goddess of Earth and of their livelihood by the favour of Indra (Mêghavâha), sons of Balabhadradēvar, swans shining with Vyâḷi-dhvaja flag (?), respectors of the eighty-four lakhs of living beings, abodes of all religions, protectors of all acts of charity, wishing-trees to those who resort to them, righteous men who give their own lives for the gods, Brahmins and Kshatriyas, worshippers of the holy lotus feet of the illustrious pratâpa-chakravarti Hoysaḷa-śrī-vīra Nârasimhyadēvar, .....of Mâranâḍ and Kârenâḍ.....

Nagarala Koḍiyânḍe (son ?) of Allâlagauḍa of [Am] chavâḍi, Chikkagauḍa of Haṇḍarakanaḥalli, Marabegauḍa of Haṭalakôṭe, Râghavagauḍa, Mâdigauḍa of Tibbihalli, Mōṭagauḍa of Eṛaganahalli and other *prabhu-gauḍus* having assembled:—Be it well. On Thursday with the constellation Anûrâdhâ, being the 11th lunar day of the bright half of Āshâḍha in the year Virôdhi, Śaka year 1212, gave away the village Guḍḍavâḍi in Yenṇenâḍ with all the rights within its four boundaries as sarvvamânya with pouring of water, to last as long as the earth, moon and sun

endure, to Periyabhaṭṭārakar, the priest (*purōhita*) of the god Śrīraṅganātha in Śrīraṅga and Kūrattu Śrī Vēdavyāsa-chaturiga-piranda-Perumāl (holy person, son of Vēdavyāsa, chaturiga? called also Kūrattu).

*Note.*

This inscription is of some interest as it records the gift of a village Guḍḍavāḍi to the master of ceremonies (*purōhita*) in the famous Vishṇu temple of Rāṅganātha in the island of Śrīraṅgam in the Trichinopoly district. The gift was made by various prabhu-gauḍus of the country. Various epithets in their praise are given. The date given corresponds to Thursday, 30th June 1289 A.D., a day with Anūrādhā constellation (taking Ś 1211 Virōdhi as the year meant). It falls within the reign of Narasimha III. The donee was Periyabhaṭṭāraka, son of Vēdavyāsa, surnamed Kūrattu. Kūrattālvān was a devotee of the famous Vaishṇava reformer Rāmānujāchārya. He is said to have allowed himself to be blinded by a bigoted Chōḷa king to save his guru from unjust punishment. The dance is said to be a descendant of his. What *chaturiga* means we do not know. Does it mean fourth of that name?

51

In the deserted village Hongalavāḍi, in the Chandakavāḍi hobli, on a slab standing in a shrine called Śāśanada Māri guḍi.

Size 6' — 6" × 3'

Kannada language and characters.

ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಬೇಚರಾಕ್ ಹೊಂಗಲವಾಡಿ ಶಾಸನದ ಮಾರಿ ಗುಡಿಯಲ್ಲಿ ನಟ್ಟ ಕಲ್ಲು.

ಪ್ರಮಾಣ 6'—6"×3'.

1. . . . . ಸ್ವಸ್ತಿ ಶ್ರೀ ವಿಜಯಾಧ್ಯುದಯ
2. ಶಾಲಿವಾಹನ ಸಕ ವರುಷಂ ೧೪೪೦ನೆಯ
3. ಬಹುಧಾನ್ಯ ಸಂವತ್ಸರದ ಜ್ಯೇಷ್ಠ ಬ ಗಂಲೂ ಸ್ವ
4. ಸ್ತಿ ಶ್ರೀ ಮನ್ಮಹಾವುಂಡರೇಸ್ವರ ನಾಳುವ
5. ಗೋನಿಂದ ರಾಜಗೃಹ ಕಾರ್ಯಕೆ ಕರ್ತರಾದ ತಿಂ
6. ಮ ನಾಯಕನವರೂ ನವಿಲುರರಾಳುತ್ತ
7. . . . .
8. . . . . ಮಂಟಪಕೆ . . . . .
9. . . . . ಸುಂಕ . . . . .
10. . . . . ಹೊರವಾರು . . . . .
11. ಹರಾ . . . . . ವಾಧರ್ಮ . . . . .
12. ಸುವರ್ಣಾದಾಯಗ ೩೩ ಅಕ್ಷರದಲು ಮೂವತ್ತಮು

. . . . .

. . .

. . .



16. ಮಾನ್ಯ ಪೂರ್ವ
17. ಗೊ ಉ ಬ್ರಾಹ್ಮರ ಕೊಂಡ ಪಾಪದಲಿ ಹೋಹರು ಯಂದು ಕೊಟ್ಟ ಸಿರಾ
18. ಸಾಸನ ಮಂಗಳ ಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

*Transliteration.*

1. śvasti śrī vijayābhyudaya
2. Śālivāhana saka varuṣam 1440 neya
3. Bahudhānya-samvatsarada Jyēṣṭha ba 10 lū sva
4. sti śrīman-mahā-maṇḍalēśvara Sāḷuva
5. Gōvindarajāgaḷa kāryake kartarāda Tim-
6. manāyakanavarū Navilūral ālutta
7. . . . . .
8. . . . . maṇṭapake . . . . .
9. . . . . sunka . . . . .
10. . . . . horavāru . . . . .
11. harā . . . . . vā dharma
12. suvarṇādāya ga 33 akṣharadalu mūvatta mu
- 13-15 . . . . .
16. mānya pūrva
17. gōṭi-Brāmhara konda pāpadali hōharu yandu koṭṭa silā-
18. sāsana mangala mahā śrī śrī śrī

*Note.*

The huge slab on which this is engraved is housed in a small shrine and worshipped occasionally. It is called Sāsanaḍa Māri and is situated in the midst of a thick forest belonging to the Chāmarājanagar Taluk. Remains of broken pottery, bricks, etc., in the vicinity indicate that once on the site stood a big village. It is believed that when there is drought in the neighbourhood people go to this stone slab and worship it and then there will be heavy rain. The slab is thus covered with a thick coating of oil, clarified butter and occasionally with boiled rice by the devotees. It was with very great difficulty that the slab was washed clean and even then it was not possible to take a good estampage of the inscription engraved thereon or copy it fully.

The inscription records the gift of some village of the annual rental value of 33 gold gadyāṇas with all the rights of possession and free of tax for the maintenance of some maṇṭapa. The gift is said to have been made by Timmanāyaka ruling at Navilūr, agent for the mahāmaṇḍalēśvara Sāḷuva Gōvindarāja, on the 10th lunar day of the dark half of Jyēṣṭha in Ś 1440 Bahudhānya corresponding to June 3, 1518 A. D. Sāḷuva Gōvindarāja was a governor of the southern portion of the Mysore District under the Vijayanagar king Kṛṣṇarāya (see E. C. IV Chamarajanagar 37

of 1517 A. D., 99 of 1523 A. D., 111 of 1523 ? T.-Narsipur 42 of 1521 A. D., 73 of 1519 A. D. Nanjangud 195 of 1513). Timmananâyaka is referred to in Chamarajanagar 111 of 1523 as agent for Sâluva Gôvindarâja. In T.-Narsipur 42 Sâluva Gôvindarâja is called *Sîrah-pradhâna* of Krishnarâya. He was the younger brother of Mahâpradhâna Sâluva Timmarasa Voḍeyar (Nanjangud-195) known in stories as Appâji. There is also a mahâpradhâna Timmanṇa Dannâyaka referred to in inscriptions at Mēlukôte, Seringapatam Taluk 86 of Ś 1393, 89 of Ś 1330 but he is evidently different from the Timmanâyaka of the present record.

## 52

In the forest village Bânagavâdi in the hobli of Chandakavâdi, on a slab standing in front of the Mârighuḍi.

Size 6' × 2' -- 6"

Kannada language and characters.

ಜಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಪಾರೆಸ್ವ ಗ್ರಾಮ ದಾನಗವಾಡಿಯ  
ಮಾರಿ ಗುಡಿಯ ಮುಂದೆ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 6'×2'—6"

ಮುಂಭಾಗ

1. ಸ್ವಸ್ತಿ ಶ್ರೀ ವಿಜಯಾದ್ವೈ
2. ದೇಯ ಸಾಲವಾಹನ ಪಕ ಪರುಷ
3. ಗಳಲಜನೆಯ ಸಂದ ವರ್ತಮಾನಕೆ ಸಂ
4. ದ ರುದಿರೋದ್ಗಾರಿ ಸಂವತ್ಸರದ ಶ್ರಾವಣ ಬ
5. ೧೦ ಲು ಶ್ರೀ ಮನ್ಮಹಾರಾಜಾಧಿರಾಜ ಸದಾ
6. ಶಿವರಾಯ ಮಹಾರಾಯರು ಪ್ರಿಥ್ವಿಯ ರಾಜ್ಯಂಗೆ
7. ಯವುತ್ತ ಯಿರುವಲ್ಲಿ ಮಂನು ರಾಧೀಶ್ವರ ಮಜಿ ಹೊ
8. ಕೈರ ಕಾಯಿವ ಮಾಣಂತರ ಮಲ್ಲ ಬಸವ ಸಂಕರ
9. ವಂಕಿ ನಾರಾಯಣ ಕೊಕ್ಕುಳ ಗಂಟು ದುಟ್ಟುರ ಕಂನಡಿ ಕಾ
10. ಂತಿ ಮಾಡುವ ರಾಯರಾವುತ್ತರ ಗಂಡ . . . . . ಕೊ
11. ಉತ್ತರ ಮಾಯಪ್ಪನಾಯ್ಕರ ಮಕ್ಕಳು ತಿಮ್ಮಪ್ಪನಾಯಕರು
12. ಪುಂಮುತ್ತರ ಉಪ್ಪರಿಕೆಯ ಮುಟದ ಸಿಹ್ಯಾಸನಾಗ್ರಗಂಣ್ಯ
13. ರಾದ ಮಹಾಮಹತ್ತಿ ನೊಳಗಾದ ಮಾದೇವರಿಗೆ ಕೊಟ್ಟ ದಾನಸಾಧನ
14. ದ ಕ್ರಮ ವೆಂತೆಂದರೆ ನಂಮ ನಾಯ್ಕನಕ್ಕೆ ಸಲುವಳಿಯದ
15. ಸ್ಥಳದೊಳಗಣ ಬಾಣಗವಾಡಿಯಂಬ ಗ್ರಾಮವನು ನಿಮಗೆ
16. ಅರ್ಥೋದಯ ಪುಂಜ್ಯಕಾಲದಲ್ಲ ನಂಮ ತಂದೆ ತಾಯಿ
17. ಗಳಿಗೆ ತ್ರಿಸಂಧ್ಯಾಕಾಲದಲ್ಲ ಪುಂಜ್ಯವಾಗಬೇಕೆಂದು
18. ನಿಮಗೆ ಧಾರಾಪೂರ್ವಕವಾಗಿ ಕೊಟ್ಟವಾಗಿ ಈ ಗ್ರಾಮಕ್ಕೆ
19. ಸಲುವ ಚತುಃ ಸೀಮೆಯ ವೊಳಗಾದ ಕೆಪ್ಪ ಗದ್ದೆ ಬೆದ್ದಲು
20. ತೋಟ ತುಡಿಕೆ ಅಣಿ ಅಚ್ಚುಕಟ್ಟು ಕಳ ಕೊರಾರ ಕಾಡಾ
21. ರಂಭ ನೀರಾರಂಭ ಕಿಣುಕುಳ ಸುವರ್ನಾದಾಯ ಸುಂ

ಹಿಂಧಾಗ :

22. ಕಥತ್ತಾದಾಯ ನೀರ
23. . . ಜಲ ಪಾಶಾಣ ಅಕ್ಷೀ
24. ಜೆಯಾಗಾಮಿಸಿದ್ಧ ಸಾಧ್ಯಂಗ
25. ಕೆಂಬ ಯೇನುಂಟಾದ ಸರ್ವ
26. ಸಾಮ್ಯವನೂ ಸರ್ವ ಮಾನ್ಯವಾಗಿ
27. ಆಗುಮಾಡಿ ಅನುಭವಿಸಿಕೊಂಡು
28. ನಮಗೆ ಪುಂಜ್ಯವಾಗಲೆಯೆಂದು ಹ
29. ರಸಿ ಶಿವಾರ್ಚನೆಯನು ಮಾಡಿಕೊಂಡು
30. ಸುಖದಲ್ಲ ಯಿರುವರೆಯೆಂದು ಕೊಟ್ಟ
31. ದಾನ ಸಾಧನನಾ || ಯಿದಕೆ ಅವನಾನೊಬ್ಬ ತ
32. ಪ್ರೀತಿ ಸ [ಪ] ಕರಿಸಿದರೆ ತಂಮ ತಂದೆ ತಾಯಿಗಳ ವಾರ
33. ಜಾನಿಯಲ ಕೊಂಡ ಪಾಪಕೆ ಹೋಹರು ಗೋವ
34. ಬ್ರಾಹ್ಮರ ಕೊಂದಪಾಕಕೆ ಹೋಗುವರು ಗಂಗೆಯ
35. ತಡಿಯಲ ಕಪಿಲೆಯ ಕೊಂಡ ಪಾಪಕೆ ಹೋಹರು
36. ಯ ಧರ್ಮವನು ತಪ್ಪದೆ ನಡಿಸುವಂತಾವರು
37. ಗಳಿಗೆ ಸಹಸ್ರ ಅಶ್ವಮೇಧಂಗೆಯ್ದ ಪುಂಜ್ಯ ವಹು
38. ದು ದಾನ ಮಾನ್ಯಪೂರ್ವಧಾರೆ ಮಾಡಿ [ದೆ] ಯೆಂದು
39. . . . . ಸಾಧನ | ಸ್ವದತ್ತಾದ್ವಿಗು
40. ಣಂ ಪುಂಜ್ಯಂ ಪರದತ್ತಾನು ಪಾಲನಂ ಪರದತ್ತಾ ಪ
41. ಹಾರೇಣ ಶ್ವದತ್ತಂ ನಿಷ್ಕಲಂ ಭವೇತ್ ”

*Transliteration.*

1. svasti śrī vijeyādbhu-
2. deya Sālivāhana-shaka-varusha
3. 148ō ne sanda varttamānake san-
4. da Rudirōdgāri-sampvatsarada Śrāvaṇa ba
5. 10 lu śrīman mahārājādhirāja Sadā-
6. śivarāya-mahārāyaru prithviya rājyaṁ-ge-
7. yivutta yiruvalli Mamnu [Ku] lādhiśvara mareho-
8. kkara-kāyiva māṇāntara-malla Basava-Sankara
9. Vanki-Nārāyaṇa hokula-gaṇṭu duṭṭura-kannāḍi kâ-
10. nti-māḍuva rāyarāvuttara-gaṇḍa . . . . . Ko-
11. ūttura Māyappa-nāyaka makkaḷu Timmappa-nāyakaru
12. Vummattura Upparikeya-maṭada sihvāsanā-gragaṇya-
13. rāda mahā-mahattinolaḡāda Mādēvarige koṭṭa dāna-sādhanā-
14. da krama-ventendare namma nāykatanakke saluva Ghaḷeyada
15. sthalaḡadolaḡaṇa Bāṇagavāḍi yemba grāmavanu nimage

16. Ardhôdaya-punya-kaladalli namma tande-tâyi-
17. galige tri-sandhyâ-kâladallu puṇyavâga-bêkendu
18. nimage dhârâ-pûrvakavâgi koṭṭevâgi i-grâmakke
19. saluva chatuḥ-sîmeya voḷagâda kere gadde beddalu
20. tôṭa tudike aṇe achchukattu kaḷa koṭṭhâra kâdâ-
21. rambha nirârambha kirukula suvarnâ-dâya suṇ-

*back.*

22. ka bhattâdâya nîra-
23. . . . jala pâśâṇa akshî-
24. ṇi yâgâmi siddha sâdhyam-ga-
25. lemba yênuṇṭâda sarva-
26. sâmyavanû sarvamânyavagi
27. âgumâḍi anubhavisikoṇḍu
28. namage puṇṇyavâgali yendu ha-
29. rasi Śivârchchaneyanu mâḍikoṇḍu
30. sukhadalli yiruvâri yendu koṭṭa
31. dâna-sâdha (na) nâ || yidake âvanân obba ta-
32. ppiḍisa [pa] harisidare taṃma tande-tâyigala Vâra-
33. ṇâsiyali konda pâpake hôharu gôva
34. Brâmhara konda pâpake hôguvaru Gangeya
35. taḍiyali kapileya konda pâpake hôharu
36. yi dharmavanu tappade naḍasuvantâvaru-
37. galige sahasra-Aśvamêdham-gaida puṇyavahu-
38. du dâna-mânya-pûrva dhâre-mâḍiyendu
39. . . . sâdhana | sva-dattâ dvigu-
40. ṇaṃ puṇṇyaṃ para-dattânu-pâlanam para-dattâpa-
41. hârêṇa śva-dattam nishphalam bhavêt ||

*Translation.*

Be it well. On the 10th lunar day of the dark half of Śrâvâṇa of the year Rudhirôdgâri, 1485 years having elapsed in the Śâlivâhana era, while the king of kings, Sadâśiva-mahârâya was ruling the earth :—

Timmappa Nâyaka, son of Kovuttûr Mâyappa Nâyaka, chief of the Mannulas (Mannulâdhîśvara), protector of those who take refuge under him, punisher of those who fight with him, a Śaṅkara to Bull (Basavaśankara), Vanki-Nârâyana, a knot at the navel (*hokuḷaganṭu*), a mirror to the wicked, punisher of the kings and warriors who transgress laws of the virtue (*kânti-mâḍuva*) gave the following charter

to Mâdêvar, chief of the throne of Upparikeya-Maṭa in Ummattûr and belonging to the *mahāmahattu* :—

As we have given you with the pouring of water the village Bâṇagavâḍi in Ghaḷeya-sthala belonging to our office of nâyaka, on the holy occasion of Ardhôdaya, in order that merit might accrue to our parents in the three *sandhyâs* (junctions of time, morning, midday and evening), you may take possession of and enjoy all the rights including all tanks, rice fields, dry lands, gardens, *tuḷike* (kitchen gardens?), *kaḷa* (threshing floor), *koṭâra* (granary), *kāḍāramba* (lands cultivated by natural supply of water like rain), *nirāramba* (lands cultivated with the help of artificial irrigation) *kirukūḷa* (tolls on minor articles), *suvarṇādāya* (income in gold), *sunka* (customs duties), *bhattādāya* (income in paddy),.....water streams, rock, imperishables, future income, present resources and possibilities within the four boundaries of this village and bless us that merit might accrue to us and conducting the worship of Śiva you may remain happy. Thus is the charter given :—

He who violates this and confiscates will be guilty of the the sin of killing his parents in Vâraṇâsi. He will incur the sin of killing cattle and Brahmans. He will incur the sin of killing tawny cows on the banks of the Ganges. To those who carry on this charity without fail will come the merit of doing thousand horse-sacrifices .. ..... Given with pouring of water as a gift and *mānya* (endowment to be respected by all).

Protecting another's charity is twice as meritorious as making a gift oneself. By confiscating another's gift, even one's own gift is rendered fruitless.

#### Note.

This inscription registers the grant of the village Bâṇagavâḍi by a chief named Timmapppa Nâyaka of Kovuttûr (same as Coimbatore) to Mâdêvar, head of a Vîraśaiva matt named Upparigeya-maṭha in the village Ummattûr (in the same taluk of Châmarâjanagar) during the reign of Sadâśivarâya, king of Vijayanagar. It is dated Ś 1485 Rudhirôḍgâri sam. Śrâv. ba. 10 corresponding to August 13, 1563 A.D. It is further stated that the gift was made at the time of Ardhôdaya-puṇyâkâla (line 16). Such a conjunction occurred on January 24, 1563, the new-moon day of Pushya with Śravaṇa nakshatra and Sunday, etc. The inscription itself was set up after nearly six months from the time the gift was made.

The titles of the chief are very peculiar.

Ardhodaya occurs according to Nirṇayâmrita: amârkapâta Śravaṇair yuktâ chên Mâgha-Paushayôḥ Ardhodayas sa vijñēyah kôṭi-sûrya-grahais samah; during the conjunction of New Moon day, Sunday, Vyatipâta yôga, Śravaṇa constellation in the months of Pushya and Mâgha and is considered very sacred. According to Nirṇayasindhu, Ardhodaya can only occur in the month of Mâgha.

## 53

On a slab lying near the Mâri temple in the same village Bâṇagavâḍi in the same hobli of Chandakavâḍi.

Size 4' × 2'

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಪಾರೆನ್ಸ್ ವಿಲೇಜ್ ಬಾನಗವಾಡಿಯ ಮಾರಿ ಗುಡಿಯ  
ಶಾಸನದ ಪಕ್ಕದಲ್ಲರುವುದು.

1 ಕಾಸಿದರ್ಮ

2 ದಗ್ರಾಮಾ

*Note.*

This short inscription consists only of two lines Kâsi-dharmada-grâma, meaning the village given away for the charities of Kâsi. Apparently the income of the village was given away for some acts of charity at Benares. The characters seem to be of the 17th century.

It is interesting to note in this connection that Kaṇṭhîrava Narasaraṇja Vadeyar I of Mysore granted for feeding 100 Brahmans daily at Benares during some months and for certain services in the Viśvêśvara temple in the same holy place the income of Honganûr-sthala including the villages Honganûr, Rêchamballi, Jôtigaudana-sthala, Timmegavudanapâlya, Bellavatta, etc. (Chamarajanagar 42 of 1650 A.D.). It is probable that Honganur being not far off, the village in which the present inscription is set up might have been also included in the list of the villages granted by the Mysore king. If so the record belongs to his reign 1638-1659 A. D.

## 54

On a viragal in the deserted village Tonṇûrkôṭe near the village Aṭṭugûlipura in the hobli of Chandakavâḍi.

Size 6' × 4'

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಬೇಚರಾಕ್ ತೊಣ್ಣೂರು ಕೋಟೆಯಲ್ಲರುವ  
ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 6'×4'

೧ನೆಯ ಅಡ್ಡಪಟ್ಟಿ.—

- 1 ಜಯ ಸಂವತ್ಸರದ ಶ್ರಾವಣ ಬ|| ೧೦ ದಲು ತೊಂಡನೂರ ದೇವರ ಮಾ
- 2 ದಿಗುಡನಮಗ ದೇವಣ್ಣ ಮಾರಕಪ್ಪೆಯವರಿಗೆ ಅರಿಕುತಾರದಮ

೨ನೆಯ ಅಡ್ಡಪಟ್ಟಿ.—

- 1 ಲಿಗಡ್ಡಗುಡರಯರವರು ನಿಲಿಸಿದ ವೀರಗಲು

*Transliteration.*

## I Band—

1. Jaya-samvatsarada Śrāvaṇa ba 10 dalu Tonḍanûra Dêvara Mâ-
2. digauḍana maga Dêvaṁṇa Mâkavveyavarige Arikuthâra Ma--

## II Band—

1. li Giddagaḍarayavararu nilisida vîragalu.

*Note.*

This records the setting up of a vîragal by Mali Giddagaḍaraya of Arikuthâra to the memory of Devaṇṇa and (his wife) Mâkavve. Devaṇṇa is said to be the son of Dêvara Mâdigauḍa of the village Tonḍanûr (called Tonṇûr). The date is given as Jaya sam. Śrāva. ba 10 and no Śaka year is given. The characters appear to be of the 16th century and the inscription may belong to August 4, 1534, if Ś 1456 Jaya is taken as the year referred to.

## 55

At the village Atṭugûlipura in the hobli of Chandakavâḍi on a stone in the field of Chenna Nañjayya,

Size 2' — 6" × 2' — 0"

Kannāḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಅಟ್ಟುಗೊಳಿಪುರದ ಚನ್ನ  
ನಂಜಯ್ಯನ ಹೊಲದಲ್ಲಿ ನೆತ್ತಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2'—6"×2'—0".

1. ಒ ದುಮ್ಮುಕಿ ಸಂವತ್ಸರದ
2. ಒ ಚೈಯತ್ರ ಸು ೧ ಯೀ ಸೋಮವರ
3. ಒ ಶ್ರೀಮತು ಸಜ್ಜನ ಶುದ್ಧ ಶಿವಾಚಾರ
4. ಒ ಸಂಪನ್ನರಾದ ದೇವಾ ಪುಷ್ಕಿಮಹಾ
5. ಒ ಮಹಾತ್ತಿ ನೋಳಗಾದ ಅನ್ನದಾನಿ ದೇ
6. ಒ ವರ ಸಿಷ್ಯರು ಲಿಂಗಣ ವೊಡೆಯರ
7. ಒ ದೇವರಿಗೆ ಅಟ್ಟುಗುಳಿಯ ಪುರ
8. ಒ ದ ಚೆನ್ನಿಗಯ್ಯನವರ ತಮ್ಮ ನಂಜಪ್ಪ
9. ಒ ಪುಡನವರು ತಮ್ಮ ನೂತ್ರ ಗುತ್ತಿಯ ಗ್ರಾಮಕ್ಕೆ ಸ
10. ಲುವ ಕಪ್ಪಿನ ಮೂಲೆಯ ಹೊಲನ್ನೂ ಅತಿಪಾಲ್ವ
11. ಕೈ ಕೊಟ್ಟ ಕೊಡಗೆ ಯಿಂತಪುದ ಸಲ್ಲ [ ದ ] ಳು
12. ಪಿ ದಂತಹವರು ಗಂಗೆ ತಡೆಯಲ ಕ
13. ಪಿಲೆಯ ಕೊಂದ ಪಾಪಕೆ ಹೋಗುವರಿ
14. ಯಾದಕ್ಕೆ ತಪ್ಪಿದವರು ಸತ್ತ ಕತ್ತೆಯ
15. ತಿಂದು ತೊರಳೆಯ ನೀರ ಕುಡಿ
16. ದು ಹೋಗುವರು.

*Transliteration.*

1. ° Durmmuki-samvatsarada-
2. ° Chaiyitra su 1 yî Sô mavara-
3. ° srîmatu sajjana-śuddha-śivâchâra-
4. ° sampamnarâda dēvâprutvi-mahâ-
5. ° mahâttinolaḡâda Amnadâni-dê-
6. ° vara sishyaru Liṅgaṇa-voḡeyara-
7. ° dēvarige Attugulîya-pura-
8. ° da Chemnigayyanavara tamma Saṇṇapaga-
9. vuḡanavaru tamma sūtra-guttiya grâmakke sa-
10. luva kappina-mûleya-holannu atiti-pâl na-
11. kke koṭṭa koḡage yintappuda salsa [da] lu-
12. pidantahavaru Gange-taḡiyali ka-
13. pileya konda pâpake hôḡuvari
14. yîdakke tappidavaru satta katteya
15. tindu toraḡeya nîra kuḡi-
16. du hôḡuvaru.

*Note.*

This records the gift of some land described as Kappina-mûleya-hola as *koḡige* by Saṇṇapagaḡa, younger brother of Channigayya of Attugulîyapura to a Vîraśaiva priest named Liṅgaṇa-Voḡeya-dēvar, disciple of Annadânidēvar for feeding guests. The land is stated to be situated in the village belonging to the donor as *sūtra-gutti*, i.e., land given away to a priest. The donee is described as possessed of the pure Śivâchâra of righteous people and belonging to the mahâ-mahattu of heaven and earth. A severe imprecation is laid against the violators of the grant.

The date of the record is given as Monday, the 1st lunar day of the month Chaitra in the year Durmukhi. The date is not expressed in terms of any era. The characters seem to be of the 17th century and the inscription may correspond to March 17, A.D. 1656, a Monday (taking S' 1578 Durmukhi as the year intended).

**56.**

On a stone set up in the dry land of Mahamad Gaus to the north of the village Puṇajûru in the same Chandakavâḡi hôḡli.

Size 3' × 3'.

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಪುಣಜೂರು ಗ್ರಾಮದ ಉತ್ತರಕ್ಕೆ ಮಹಮದ್  
ಗೌಸ್ ನಾಹಲರ ಹೊಲದಲ್ಲಿ ನೆಟ್ಟಕಲ್ಲು.

ಪ್ರಮಾಣ 3' × 3'.

1. ಶ್ರೀ ಅಣೇಶ್ವರ ದೇವರು
2. ಸ್ವಸ್ತಿಶ್ರೀಮನ್ನಹಾರಾಜಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ಶ್ರೀವೀರಪ್ರತಾಪ



3. ದೇವರಾಯ ಮಹಾರಾಯರು ಪ್ರಿಥ್ವಿರಾಜ್ಯಂಗೈಯ್ಯುತ್ತಿರಲು . . . . .
4. ಮಾತೃದೇವ ದಂಣ್ಣಾಯ್ಕ ರೈಯರವರು . . . . .
5. ಯದ್ವರ್ಧ್ವ ಸ್ತುತಿಶ್ರೀಸಕವರುಷ ಂಷಿಗನೆಯ ಸಮಯ ಸಂವತ್ಸರದ ಚಯ
6. ತ್ರಸುಧ ಂಷಿ ರಲು ಶ್ರೀ ಯೆಂಣಿನಾಡ ಹರದನಹಳ್ಳಿಯ ದಿಬ್ಬಲಿಂಗೇಶ್ವರ ಶ್ರೀ
7. ಅಣಲೇಶ್ವರ ದೇವರ ಅಮೃತಪಡಿ ನಂದಾದೀವಿಗೆಯ ಧರ್ಮನಡವಂತಾಗಿ ಉಡು
8. ವಂಕನಾಡ ಗಾಜನೂರಗ್ರಾಮ ಂ ಹರದನಹಳ್ಳಿಯ ಸ್ಥಳದ ಕಳಿಮಡಿಯ
9. ಹುರ ಹರಗಲು ಪಡಲ ಮಲೆಯ ಕೆಂಮಂಣು ದೇವಿಗೆ ಪುರದ . . .
10. . . ದೇವರತೋಟ ಬಡಗಲು ಅಣಲೇದೇವರ ಹೊಲ . . . . . ಗಡೆ
11. . . ಮಡಿಲೆಯ . . . . . ದ ಹೊಂಗಂಣಿಯ ಹಳ್ಳಿಗ್ರಾ
12. ಮದ ಸಮಸ್ತ ಗುಡುಗಲು ಕೊಟ್ಟ ದನಸಾಸನ ಈ ಗ್ರಾಮದಿಂ ಬಡಗಲು ಉಡುವಂಕನಾಡ
13. . . . . ಪುಣಜೂರ ಗ್ರಾಮಾ ಅಗ್ರಾಮಕ್ಕೆ ಸೇರಿದ ಗದ್ದೆ ಬೆದ್ದಲು ತೋಟತು
14. ಡಿಕೆ ಮನೆ . . . . . ಗುತ್ತಿಗೆಬಿತ್ತಿ ಗೋಮಾಳ ಸುಂಕಸುವರ್ನಾದಾಯ ಈ ಗ್ರಾಮಕ್ಕೆ
15. ಭತ್ತಾದಾಯ ಮೊದರಾದ ಸರ್ವಸನ್ಮಾಂವ್ಯ ಈ ಗ್ರಾಮಕ್ಕೆ ಸಲುವ ಸುಂಕ ಸುವರ್ನಾ
16. ದಾಯಹೊಂವಾಲು ನಿಧಿನಿಕ್ಷೇಪ ಜಲಪಾಪಾಣ ನಿಧಿಸಾಧ್ಯ ಅಗಾಮಿ ಮೊದರಾದ ಅ
17. ಪೃಥ್ವೀಗತೇಜಸ್ವಾಂವ್ಯ ಅಗುಮಾಡಿ ಅ ಗ್ರಾಮಕ್ಕೆ ಸಲುವ (ಕಳಗಿನ ಪಂಕ್ತಿಗಳು ಸವೆದು ಹೋಗಿವೆ) ಕುಳಗ ೪೪  
ಹೊಂನು ಅಕ್ಷರದಲು

*Transliteration.*

1. śrī Aṇilésvara dêvaru
2. svasti śrīman mahârâjâdhirâja râjaparamêśvara śrī vīrapratâpa
3. Dêvarâya-mahârâyaru prithvi-râjyam-  
geyyuttiralu . . . . .
4. mâtya Dêva-damṇnâykaraiyaravaru . . . . .
5. yirdalli svasti śrī saka varusha 1351 neya Samaya (Saumya) samvatsarada  
Chayi-
6. tra sudha 15 ralu śrī Yenṇenâḍa Haradanahallīya Dibya Lingêśvara śrī-
7. Aṇilésvara-dêvara amritapaḍi nandâdîvigeya dharma naḍavantâgi Uḍu-
8. vankanâḍa Gâjanûra grâma ! Haradanahallīya sthalaḍa Kalimaḍiya
9. Hura . . haragalu paḍala Maleya Kemmanṇu Dêmige Purada . . .
10. . . . . dêvara tôṭa baḍagalu Aṇiledêvara hola . . . . . gade
11. . . . . Maḍileya . . . . . da Hongaṇṇiyahallī-grâ-
12. mada samasta-gauḍugalū kottā dana-sâsana î-grâmadim baḍagalu Uḍu-  
vankanâḍa
13. . . . . Puṇajûra grâmâ î-grâmakke sêrida gadde beddalu tôṭa tu-
14. ḍike mane . . . . . guttage basti gômâḷa sunka suvarnâdâya î-grâmake
15. bhattâdâya modalâda sarvva-svâṁmya î-grâmake saluva sunka suvarnâ-
16. dâya horavâru nidhi nikshêpa jala pâshâṇa siddhha sâdhya âgâmi moda-  
lâda a-
17. shṭa—bhôga tēja-svâmya âgumâḍi î-grâmakke saluva kuḷa ga 44 honnu  
aksharadalu.

## Note.

This inscription slab is worshipped as a goddess by the villagers of Puṇajûr who belong mostly to the tribe of Sôligar. The lines at the bottom are quite worn out and cannot be deciphered.

It records the gift of the village Gâjanûr of the annual rental value of 44 hons in Uḍuvankanâḍu, south of Puṇajûr with all the rights by the gaudus of the village Honganniyahalli for the service of food offerings and perpetual lamp for the god Divyalingêśvara Anilêśvara of the village Haradhanalli in Yenṇenâḍ.

The grant is said to have been made on the 15th lunar day of the bright half of Chaitra in the year Saumya, S' 1351 when Dêvarâya (II) was king of Vijayanagar and Dêvadanṇâyaka was the governor..... The date corresponds to 20th March, A.D. 1429, a day of lunar eclipse.

## 57

At the village Eûdipadaga, in the hobli of Chandakavâḍi, on a stone standing in a field to the west.

Size 5' × 6" × 2' - 6",

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಬೂದಿಪಡಗ ಗ್ರಾಮದ ಪಶ್ಚಿಮಕ್ಕೆ  
ಹೊಲದಲ್ಲಿ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5½' × 2½'.

1. ಂ ಸ್ವಸ್ತಿ ಶ್ರೀ ಮಂಢಾಹಾರಾಜಾಧಿ
2. ರಾಜ ರಾಜಪರಮೇಶ್ವರ ಅರಿರಾಯವಿ
3. ಭಾಡ ಭಾಷೆಗೆ ತಪ್ಪುವ ರಾಯರ ಗಂಡ
4. ಚತುಸ್ಸಮುದ್ರಾಧಿಪತಿ ಶ್ರೀವೀರ ದೇವರಾಯ
5. ಒಡೆಯರು ಪ್ರೀತ್ಯೀರಾಜ್ಯಂಗಯ್ಯತ್ತಿರು
6. ತಿಹಶಕವರುಷ ೧೩೩೦ ಸಂದವ
7. ತ್ವಮಾನ ಸರ್ವಧಾರಿ ಸಂವತ್ಸರದ ಮಾರ್ಗಶಿರ [ಶು] ೧೫
8. ಸೋಮವಾರ ಅಮಳಯಕಗ . . . . .
9. ಸ . . . . . ಉಡುವಂಕನಾಡ ಸಮಸ್ತಪ್ರಜೆಗವುಂಡು
10. ಗಳು ಗಾಜನೂರ ಮಲ್ಲಕಾರ್ಜುನ ದೇವರ . . . .
11. ಯ ಅಂಗರಂಗ ಭೋಗ ನದದೀವಿಗೆ [ಗೆ ಕೊಟ್ಟ] ದಾನ
12. ಶಿರಾಶಾಸನ . . . . . ಕ
13. ಲ ಬಾಣಗವಾಡಿಯೊಳಗಣ ಮನಣಹಳ್ಳಿಯ ಗ್ರಾ
14. ಮವನು ಯೋಗ್ರಾಮಕೆಸಲುವ ಚತುಸ್ಸೀಮೆ
15. ಯೊಳಗಣ ಗದ್ದೆಬೆದ್ದಲು ಕೆಳಗೆ ತೋಟ . . .
16. ನಿಧಿನಿಕ್ಷೇಪ ಸಿದ್ಧಸಾಧ್ಯ ಅಗಾಮಿ . . . .
17. ದ ಅಪ್ಪಭೋಗ ತೇಜಯೇನು . . . ದನೂಧಾ
18. ರಾಪೂರ್ವಕವಾಗಿ ಅಚಂದ್ರಾಕ್ಷಸ್ಥಾಯಿಯಾಗಿ ನಡ

19. ಸುವಂತಾಗಿ ಕೊಟ್ಟ ದಾನಶಾಸನಾ ಯೀಧರ್ಮಮು ಆ ಚಂ
20. ದ್ರಾಕ್ಷ್ಯಸ್ಥಾಯಿಯಾಗಿ ನಡಸುವರು
21. ದಾನಪಾಲನಯೋರ್ಮಧ್ಯದಾನಾಚ್ಚೈಯೋನು ಪಾಲನೆ
22. ದಾನಾಸ್ವರ್ಗಮವಾಪ್ನೋತಿ ಪಾಲನಾದಚ್ಚುತಂ
23. ಪದಂ ಯೀಧರ್ಮವ ಅಳುಪಿದವರ ಪಲಂಗ
24. ಳು ಸ್ವದತ್ತಾಂಪರದತ್ತಾಂವಾ ಯೋಷರೇತಿ ವ
25. ಸುಂಧರಾಂಪಷ್ಟಿವರಿಷ ಸಹಶ್ರಾಣಿ ಪ್ರಿಷ್ಠಾ
26. ಯಾಂ ಜಾಯತೈ ಕ್ರಿಮಿ ಯೀ ಧರ್ಮವ ನಾ
27. ರೊಬ್ಬರು ಅಳುಪಿದವರು ವಾರಣಾಶಿಯಲ್ಲ ಕೌ
28. ರಯನೂ ಬ್ರಾಹ್ಮರನೂ ತಮ ಆರಾಧ್ಯರ
29. ನೂ ವಧಿಸಿದ ಪಾಪಕೆ ಹೋಹರು ಶ್ರೀ

*Transliteration.*

1. svasti śrīmaṇ mahārājādhi-
2. rāja rājaparamêśvara arirāya-vi
3. bhāḍa bhāshege-tappuva-rāyara-gaṇḍa
4. chatussamudrādhipati śrī Vīra Dêvarāya
5. Oḍeyaru prithvī-rājyaṇ geyvuttiru-
6. ttiha śaka-varusha 1330 sanda va-
7. rttamāna Sarvadhāri- samvatsarada Mārgaśira [śu] 15
8. Sômaṇāra Ammaḷeya Kaga . . . . .
9. sa . . . . . Uḍuvankanāḍa samasta-praje-gavumḍu-
10. gaḷu Gājanūra Mallikārjuna-dêvara . . . . .
11. ya angaranga-bhōga nada-dîvige [ge koṭṭa] dāna-
12. śilā-śāsana . . . . . ka
13. la Bāṇagavāḍiyolagaṇa Masanahallīya grā-
14. mavanu yī-grāmaka saluva chatussīme-
15. yolagaṇa gadde beddalu kere tōṭa
16. nidhi nikshêpa sidha sādhyā āgāni . . . . .
17. da . . . . . ashta-bhōga tēja yēnu . . . . . danū dhā
18. rā-pūrvakavāgi āchandrārkkasthāyiyāgi naḍa-
19. suvantāgi koṭṭa dāna śāśanā yī dharmavanu ā-chan-
20. drākka-sthāyiyāgi naḍasuvāru
21. dāna-pālanayōr madhye dānāch chhreyōnu-pālāne
22. dānā . . . . . svargam avāpnōti pālanād achchutam
23. padam yī-dharmava alupidavara palanga-
24. lu sva-dattām para-dattām vā yō harēti va-
25. sundharām shashti varisha-sahaśrāṇi vrishtā-
26. yām jāyatte krimi yī dharmavan ā-
27. robbaru alipidavaru Vāraṇāsiyalli kau-

28. leyanû Brâṃharanû tamma Ârâdhyara-  
29. nû vadhīsida pâpake hôharu śrî ||

*Note.*

This is an inscription of the reign of the Vijayanagar king Dêvarâya Oḍeyar I. The usual titles, king of kings, Paramêśvara over kings, punisher of hostile kings, champion over kings who break their word, lord of the four seas, are applied to the king. It is dated S' 1330 Sarvadhâri sam. Mârga, [śu] 15, Sô corresponding to December 3, 1408 and records the gift of the village Masanahalli in Bânagavâḍi with all rights for the services of decorations to the god, festivals and perpetual lamp in the temple of Mallikârkjunadêvaru in Gâjanûr, (a village about 4 miles off from Bûdipadaga). The donors were the *Prajegavunḍus* of Uḍuvankanâḍ belonging to Ammale (?). The usual imprecatory stanzas follow. At the end is an imprecatory sentence meaning that those who violate this charity will incur the sin of killing tawny cows, Brahmans and their *ârâdhyar* in Benares.

58

On a stone set up to the west of the Mâri temple of Mûdala agrahâra, a hamlet of Ummattûr in the Hôbli of Samtemârahalli.

Size 6' × 2'.

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಸಂತೆಮಾರಹಳ್ಳಿ ಹೋಬಳಿ ಉಮ್ಮತ್ತೂರು ಮೂಡಲ ಅಗ್ರಹಾರದ  
ಮಾರಿ ಗುಡಿಯ ಪಶ್ಚಿಮಕ್ಕೆ ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 6' × 2'.

1. ಧತ್ತೂರಾಖ್ಯಪುರಾವಾಸೀವಾಸವಾದಿ ಸುರಾಚ್ಛೇತಃ | ಧುಜಂಗೇಶಶ್ರೀವಃ ಪಾಯಾತ್‌ಪರಮಾ
2. ತ್ಯಾಜಗತ್ರಯಂ || ಗ್ರಾಮೇನಂತತಮುಮತೂರಿತಿ ಜಗತ್‌ಪ್ರಾತೇತು ದೇವಾಲಯೇ
3. ಕಾಪೇರ್ಯ್ಯಾ ಅಪಿಯೋಜನೇನ ವನತಿಂ ಕುರ್ವನ್ನವಾಚ್ಯಾಂದಿಶಿ | ಗೌರೀಮುದ್ರಿತವಾಮ
4. ಭಾಗಸುಧಗಃ ಶೀತಾಂಶುರುಕ್ ಚಾಮರೋಮಾರಾರಿಃ ಶ್ರೀಯಮಾತನೋತು [ಸತತಂ]
5. [ಶ್ರೀಮಾನ್] ಧುಜಂಗಾಧಿಪಾ || ಸ್ವಸ್ತಿಶ್ರೀಮದ್ವಯಾಧ್ಯುದಯಶಕವರು ೧೩೩೩ನೆಯ ವಿ
6. ಜಯಸಂವತ್ಸರದವಯಶಾಖಸು ೧ ವಲು ಶ್ರೀಮತು ತಾಯೂರನಾಡಪ್ರಭು
7. ತಾಯೂರಲಖಚೆ ದಂಣಾಯಕರ ಮಗ ಪೆರುಮಾಳದೇವ ನಲ್ಲವ ಬಾಮಂಣ ಕಾಮಂಣ
8. ನಮಗ ಪೆರುಮಾಳದೇವ ರಂಗಪ್ಪನ ಮಗ ಧಲಪ್ಪ ಲಖಪ್ಪಗಳ ಮಗ ಚೆನಪ್ಪ ಅಂಕೆ
9. ದಂಣಾಯಕರ ಅಂಕಂಣ ಸಿಂಗಪ್ಪನ ಕಾಮಂಣ ನವರೋಳಗಾದ || ಪ್ರಭುಗ
10. ಪುಡು ನಾಡಗಲುಡುಗಳು ತಾಳುರ ಅಮುವ ಕಾಮಂಣ ದೂಮಗಲುಡ ಉಂಮತ್ತು
11. ರ ಬಯಿಚ ಗಲುಡ ದೇವಲಂಗ ಕಾಳಪ್ಪ ಮಾಚಂಣ ಗಣಿಗನೂರ ಕಾಳಪ್ಪ ಕಿರ್ಯಹಳ್ಳಿಯ
12. ಅಲುದೂರ ಮಂಚಿಗಲುಡ ಕಾಮುಗಪುಡ ಒಳಹಾಳ ನಿಂಡಗಲುಡ . ಹೊಂಮ
13. ಬಲ್ಲು ಬಂನಿಹಳಿಯ ಕಾಳಪ್ಪ ದೋಳದೇವ ಹೆಂಮುಗೆಯ ಕಹಿಗಲುಡ ಮಾವಿನ
14. ಹಾಲಳ್ಳಿಯ ಹೆಂಮ ಗಲುಡ ಚವಡಿ ಗಪುಡ ಎಚ್ಚಿಗನಹಳ್ಳಿಯ ಮಂಚಿ ಗಪುಡ ದಾಸನೂರ

15. ಕಾಮ ಗವುಡ ಚಿಕ್ಕ ಗವುಡ ಯುಗ್ಗಲಯ ದಾಡತರಿ ? ಮಕರ ಗವುಡನ ಕಾಳಪ್ಪ ಬೆಳ್ಳನಳಿ
16. ಯಕ್ಕಲ್ಲ ಗವುಡ ಹಿರಿಯಮಾರನ ಹೆಳ್ಳಿಯ ಹಿರಿಯಪ ಗವುಡ ಮೋಡಿ ಗವುಡನಕ . . . .
17. . . . . ಡ ಹಿರಿಯೂರ . . . . ನೆಯ . . . . . ಬಿಲ್ಲ ಗವುಡ ಬೆಳುಗುಂದದ
18. . . . . ಕಾಳಿಗವುಡ ಕಪ್ಪರವೆಳ್ಳಿಯ . . . . ಹಿರೆಹಳ್ಳಿ ದೇವಗ
19. . . ನಮರ . . . . . ಕಾಮಗವುಡನ . . . . .
20. [ಚಕ್ಕೆ ಎದ್ದುಹೋಗಿದೆ] ಯದಕಾಳಪ್ಪ ಮುತ್ತಗೆಯ ಕಾಳಿಗವುಡ . . ಗವು . .
21. . . . . ಗವುಡ ಮರುಹೆಳ್ಳಿಯ ಕಾ . . . . . ಪಲವುಕು . . . . .
22. . . . . .ರಕ್ಕ ಸಗವುಡ ಕಿಚ್ಚಿಗುಸೂರ ಸಾದ ಗವುಡನ ಮಗ .
23. . . . . . ಮಾರಮಯಗವುಡ ಕಾಳಿಯ ಹೆಳ್ಳಿಯ . . . . .
24. . . . . . ಕಾಳಿಗಟ ? ಡ ಕವಿಲಿಯ . . . . . ನೂಜ . . . . .
25. . . . . . ದುರುಚಿಗವುಡ ಯಿವರೋಳ ಗಾದ ತಾಯೂರ . .
26. . . . . . ಅಗ್ರಹಾರವಾಗಿ ಮಾಡಿಕೊಂಡು . . . . .
27. . . . . . ಸನದ ಕ್ರಮವೆಂತೆಂದಡೆ ನಂಮ
28. . . . . . ಮದ ಮೂಡಣ ದಿಕ್ಕಿನ ಕಡೆ . . . . .
29. . . . . . ಗ್ರಹಾರವಾಗಿ ಮನೆ . . . . .
30. . . . . . ರ ಕೌಂಡಿನ್ಯಗೊ
31. . . . . . ಪ್ರಿತಿ . . . . .
32. . . . . . ಳು . . . . .
33. . . . . . ಶಿ . . . . .
34. . . . . . ಗೃಹ . . . . .
35. . . . . . ಬೆದ್ದಲುಅಪ್ಪ ಭೋಗ . . . . .
36. . . . . . ಭಟ್ಟರ ಮಕ್ಕಳು ನಾಗದೇವ . . . . .
37. . . . . .ಯ ಸೂತ್ರದ ಪೆದ್ದಿಯ . . . . .
38. . . . . . ದಯಜುಶಾಖೆಯ . . . . .
39. . . . . . ಕೌಂಡಿನ್ಯ ಗೋತ್ರದ . . . . .
40. . . . . . ಯೆರಡು . . . . .
41. . . . . . ನರಹರಿವಯ್ಯ . . . . .
42. . . . . . ವಯ್ಯರ . . . . .
43. . . . . . ಕ್ಕಳು ಕೌಂ . . . . .
44. . . . . . ಮಕ್ಕಳು
45. . . . . . ರ ಮಕ್ಕಳು
46. . . . . . ಮಾರಯ
47. ರ್ಕು . . . . . ಮಾದ
48. ವಯ್ಯರ ಮಕ್ಕಳು ಮ . . . . . ಯ
49. ಖೆಯ ಕೊಂಮಾವಯ್ಯರ . . . . .
50. ಶಾಖೆಯ ಪೆದ್ದಿವಯ್ಯರ ಮಕ್ಕಳು . . . . .
51. ಶಾಖೆಯ ನರಹರಿವಯ್ಯರಮಕ್ಕಳು . . . . .
52. ವಾಗಿ ಹದಿನೆಂಟು ಗಣ ಸಂಖ್ಯೆಯ ಬ್ರಾಹ್ಮಣರುಗಳಿಗೆ ಯೀ . . . . .
53. ವ ಅಡವಿಯ ಅಡುವಳಿಗಾದ ಭೂಮಿಗದೆ . . . . . ಯವರ
54. ವರಹ ಗದ್ಯಾಣಂಯುಜ್ವತ್ತು ಹೊಂನನೂ ನಂಮ . . . . .

55. ನಂದನ ಸಂವತ್ಸರದ ಮಾಘ ಬ ೨೦ ಗುರುವಾರ ಸೂರ್ಯ್ಯಗೃಹಣ. . . . .
56. ವಿತ್ತಿಯಾಗಿ ಮಾಡಿದ ಹದಿನೆಂಟು ಗಣ ಸಂಖ್ಯೆಯ ಬ್ರಾಹ್ಮಣ . . . . .
57. ಹೇತ್ವರ ಶ್ರೀಲಕ್ಷ್ಮಿನಾರಾಯಣ ಪ್ರೀತ್ಯರ್ಥವಾಗಿ ನಾವು ನಾಡವರ . . . . .
58. ನ ಧಾರಾಪೂರ್ವಕವಾಗಿ ಕೊಟ್ಟವು ಯೀ ಆಗ್ರಹಾರದ
59. ಕೊಟ್ಟ ಆ ಅಡುವಲದ ಧೂಮಿಯ ಚತುಸ್ಸೀಮೆಯವಳಿಯು
60. ಕ ನನ್ನಿಹೆಬ್ಬಾಚೆ ಹಳೆಯ ಸೀಮೆಯಿಂದ ಪಡುವಲು ಸಿಂಹದ ತಾಳೆಗ
61. ಲ್ಲಿಂತೆಂಕ ಮುಂತಾಗಿ ಕುದಿಹೇಳಿ ಸೀಮೆಯಿಂದ ಪಡುವಲು ನಟ್ಟನಾಲ್ಕು . . . . .
62. ಯದಲ್ಲ ನಟ್ಟಕಲ್ಲು ಅಲ್ಲಿಂಪಡುವ ಮುಂತಾಗಿ ಕುದಿಹೇಳಿ ಸೀಮೆಯಿಂದ ಬಡ . . . . .
63. . . . ದ ಹಳ್ಳಿಯಿಂದ ಬಡಗಲು ನಾಲ್ಕುಗೆಲ್ಲ ಮೇರೆಯಾಗಿ ನಯಿರುತ್ಯದಲ್ಲ . . . . .
64. ಕಲ್ಲು ಅಲ್ಲಿಂಬಡಗ ಮುಂತಾಗಿ ತಾರದಗಲು ಕಡಲೆಗಾಲ . . . . .
65. ಚಕ್ರನಕೊಡಗೆಯ ಹೊಲದ ಹೇರೊಬ್ಬೆಯಿಂದ ಮೂಡಲು ಭುಜಂಗ . . . . .
66. ದ ಹೊಲದಿಂದ ಮೂಡಲು ನಟ್ಟನಾಲ್ಕುಗೆಲ್ಲ ಮೇರೆಯಾಗಿ ವಾ . . . . .
67. ಣ ಕಟ್ಟೊಬ್ಬೆಯಲು ನಟ್ಟಕಲ್ಲು ಅಲ್ಲಿಮೂಡ ಮುಂತಾ . . . . .
68. ಕಲು ಕಟ್ಟೊಬ್ಬೆಯಲು ನಟ್ಟನಾಲ್ಕುಗೆಲ್ಲ ಮೇರೆ ಯಾದಯೀ . . . . .
69. ಯೀಚತುಸ್ಸೀಮೆಯ ವೊಳಗುಳ್ಳ ನಿಧಿ ನಿಕ್ಷೇಪ ಜಲ ಪಾ . . . . .
70. ಸಾಧ್ಯ ಅಪ್ಪಭೋಗ ತೇಜಸ್ವಾಮ್ಯ ಮತ್ತೆ ಯೇನುಳ್ಳಂಥಾ ಸರ್ವ . . . . .
71. ನಿಮಗೆ ಕೊಟ್ಟವಾಗಿ ಆಚಂದ್ರಾಕೃತ್ಸಾಧಿ ಆಗಿ ಸುಖ . . . . .
72. ನಾವು ಕೊಟ್ಟ ಧರ್ಮಶಾಸನಾ | ಸ್ವದತ್ತಾಂ ಪರದತ್ತಾಂ ವಾ ಯೋಹರೇ . . . . .
73. ಸಹಸ್ರಾಣಿ ವಿಷ್ಣುಯಾಂ ಜಾಯತೇ ಕ್ರಿಮಿಃ | ಅಕರೇಣ ಕರಗ್ರಾಹೀ . . . . .
74. ಭೃತೆ . . . . . ಕರಸೇವೀಕೋಟಿಯುಗ್ಗ ಪಲಂ ಲಭೇತ್ | ಸರ್ವೇಷಾಮೇವ ದಾನಾ . . . . .
75. ಕ್ಷೇಯತೇಪಲಂ | ನಭೂಮಿದಾನಪಲಂ ಚೈಕಂಕ್ಷೀಯತೇ ನಕದಾಚನ || ದಾ [ನಪಾಲ]
76. ನಯೋರ್ಮೃದ್ಯದಾನಾ ತ್ಪ್ರೀಯೋನುಪಾಲನಂ | ದಾನಾತ್ಸರ್ಗಮವಾಪ್ನೋತಿ ಪಾ [ಲನಾ]
77. ದಚ್ಯುತಂ ಪದಂ || ತಾಯೂರನಾಡ ಪ್ರಭುಗಳ ಪೊಪ್ಪವಾಸುದೇವರು ಉಂಮತ್ತೂರು
78. ಗವುಡಗಳ ಪೊಪ್ಪ ಶ್ರೀಭುಜಂಗನಾಥದೇವರು ಸೇನಬೋವ ಸಂಕಣನ ಬರಹ ಸಿದ್ಧನ ಬರಹ

### Transliteration.

1. Dhattûrâkhyâ purâ-vâsî Vâsavâdi-surârchchitah | Bhujangêśas Śivah pâyât paramâ-
2. tmâ jagatrayâm || grâmê santatam Ummatûr iti jagat-khyâtê tu dâvâlayê
3. Kâvêryyâ api yôjanêna vasatiṁ kurvann avâchyâm diśi | Gaurî-mudrita-vâma-
4. bhâga-subhagaḥ sîtâmsuruk-châmarô Mârâriḥ śriyam âtanôtu [satatam]
5. [śrîmân]. Bhujangâdhipâ || svasti śrîmad jayâbhudaya Śaka-varuṣa 1335 neya Vi-
6. jaya-samvatsarada Vayisâkha su 1 Valu śrîmatu Tâyûra-nâḍa-prabhu
7. Tâyûra Lakhachedannâyakara maga Perumâledêva Nalluva Bâmanṇa Kâmanṇa-
8. na maga Perumâledêva Rangappana maga Bhalappa Lakhkhappagala maga Chennappa Anke-

9. damṇṇāyakara Ankaṇṇa Singappana Kāmaṇṇavarolaḡāda prabhuga-
10. vūḡu nāḡagaḡuḡaḡu Tāūra Ammava Kāmaṇṇa Dūmagauḡa Ummattu-
11. ra Bayichagaḡa Dēvalinga Kāḡappa Māchaṇṇa Gaṇiganūra Kāḡappa  
Hiryaḡaḡiya
12. Āludūra Manchigaḡa Kāmagauḡa Oḡahāḡa Niḡdagauḡa Homma-
13. ·ballu Bannihāḡiya Kāḡappa Bōḡadēma Hemmugeya Kahigaḡa Māvina
14. Hāḡaḡiya Hemmagauḡa Chavūḡigaḡa Eḡiganahāḡiya Manchegaḡa  
Dāsanūra
15. Kāmagavūḡa Chikkagavūḡa Yiggaliya Dāḡateri Makaragavūḡana Kāḡappa  
Beḡḡanaḡi-
16. ya Kallagavūḡa Hiriya Māranahāḡiya Hariyapagaḡa Mōḡigavūḡana  
Ka . . . . .
17. . . . da Hiriyūra . . . seya . . . Billagavūḡa Beḡugundada
18. . . . Kāḡigavūḡa Kapparavāḡiya . . . Hirehāḡiya Dēvaga . .
19. . . namara . . . Kāma-gauḡana . . .
20. [effaced] . yada Kāḡappa Muttageya Kāḡegaḡa . . . gavu
21. . . . . gavūḡa Maruhāḡiya Kā . . . palavuku
22. . . . . Rakkasagavūḡa Kīrugusūra Sādagavūḡana maga
23. . . . . Māramayagavūḡa Kāḡeyahāḡiya . . . .
24. . . . . Kāḡigaḡada Kavilaya . . . . Nūja . . . .
25. . . . . . da Biruchagavūḡa yivarolaḡāda Tāyūra
26. . . . . agraḡāravāḡi māḡi koḡḡu
27. . . . . sanada krama ventendāḡe namma
28. . . . . mada mūḡana dikkina kaḡe . . . .
29. . . . . graḡāravāḡi mane
30. . . . . . ra Kaḡḡinya-gō
31. . . . . . vriti . . . . .
32. . . . . lu . . . . .
33. . . . . . śi . . . . .
34. . . . . griha . . . . .
35. . . . . bedḡalu asḡa-bhōga . . . . .
36. . . . . bhaḡḡara makkaḡu Nāgaḡēva . . . . .
37. . . . . ya-sūḡrada Peddiya . . . . .
38. . . . da-Yajuśākheya . . . . .
39. . . . . Kaḡḡinya-gōḡrada . . . . .
40. . . . . yeraḡu . . . . .
41. . . . . . Naraharivajhya . . . . .
42. . . . . . Vajhyara . . . . .
43. . . . . . kkaḡu Kaun . . . . .
44. . . . . . makkaḡu

45. . . . . ra makkaḷu
46. . . . . Māraya
47. . . . . Māda-
48. vajhyara makkaḷu ma . . . . . ya
49. kheyā Kommāvajhyara ma . . . . .
50. śākheyā Peddivajhyara makkaḷu . . . . .
51. śākheyā Narahari-Vajhyara makkaḷu . . . . .
52. vāgi hadineṇṭu-gaṇa-sankhyeya Brāmhmanarugalige yī . . . . .
53. va aḍaviya aḍuvalagāda bhūmi gade . . . . . yavara
54. varaha gadyāṇam yippattu honanū naṃma
55. Nandana-saṃvatsarada Māgha ba 30 Guruvāra sūrya-grahāṇa . . . . .
56. vritti-yāgi mādida hadineṇṭu gaṇa sankhyeya Brāmhāṇa . . . . .
57. hēśvara Śrī Lakshminārāyaṇa-prītyārtha-vāgi nāvu nāḍavara
58. na-dhārā-pūrvakavāgi koṭṭevu yī agahārada
59. koṭṭa ā aḍuvalada bhūmiya chatu ssimeya valīya-
60. ka Nandi Hebbāchehallīya simeyim paḍuvalu Sindada Tāliga-
61. lliṃ tenka muntāgi Kudihēra simeyim paḍuvalu natṭa nālku . . . . .
62. yaḍalli natṭa kallu allim paḍuva muntāgi Kudihēra-simeyim baḍa . . . . .
63. da-hallīyim baḍagalu nālku galle mēreyāgi nayirutyadalli . . . . .
64. kallu allim baḍaga muntāgi Tāradagālu Kaḍalegāla . . . . .
65. chakrana koḍageya holada hērobbeyim mūḍalu Bhujanga . . . . .
66. da holadiṃ mūḍalu natṭa nālugaḷle mēreyāgi vā . . . . .
67. ṇa kaṭṭobbeyalu natṭa kallu allim mūḍa muntā . . . . .
68. kalu kaṭṭobbeyalu natṭa nālu galle mēreyāda yī . . . . .
69. yī chatu ssimeya voḷaguḷla nidhi nikshēpa jala pā . . . . .
70. sādhyā aṣṭa-bhōga tēja-svāmmya matte yēnuḷḷamthā sarva . . . . .
71. nimage koṭṭevāgi ā-chandrārka-sthāi āgi sukha . . . . .
72. nāvu koṭṭa dharmma-sāsanaḥ<sup>1</sup> sva-dattāṃ para-dattāṃ vā yō  
harē . . . . .
73. sahasrāṇi viśṭhāyāṃ jāyatē krimiḥ<sup>1</sup> akarēṇa kara-grāhī . . . . .
74. bhyate . . . . . karasēvī kōṭi-yajñya-phalaṃ labhēt<sup>1</sup> sarvvēśhām  
ēva dānā . . . . .
75. kshīyatē phalaṃ<sup>1</sup> (na) bhūmi-dāna-phalaṃ chaikaṃ kshīyate na kadāchana  
" dā [na pāla]
76. nayōrmmaḍhyē dānāt chrēyōnu-pālanam<sup>1</sup> dānāt svarggam avāpnōti  
pā [lanā]
77. d achyutam paḍam<sup>1</sup> Tāyūra-nāḍa prabhugaḷa voppa Vāsudēvaru Uṃmat-  
tūru
78. gavuḍagaḷa voppa śrī Bhujanganātha Dēvaru Sēnabōva Sankannana  
baraha Siddhana baraha



*Translation.***LL. 1-2.**

May the god Śiva (known as) Bhujangêśa in the town called Dhattûra, worshipped by the gods headed by Indra, protect the three worlds. May Bhujangâdhipa, dwelling in a temple of the famous village called Ummattûr, at a distance of one yôjana to the south of the Kâvêri, beautiful with his left half enshrining Gauri and having the moon's rays as a fly-flapdo always good to us.

**LL. 3-27.**

Be it well. On Vaddavâra, 1st lunar day of the bright half of Vaisâkha in the year Vijaya, 1335th auspicious Śaka year, the illustrious chief of Tâytûr-nâd, Perumâledêva, son of Tâytûr Lakhachedannâyaka, Nalluva Bâmaṇṇa, Kâmaṇṇa's son Perumâledêva, Rangappa's son Bhalappa, Lakhkhappa's son Chennappa, Anke-dannâyaka's (son?) Ankaṇṇa, Singappa's (son) Kâmaṇṇa—these prabhugauḍus and nâdu-gavudus, with Amuava Kâmmaṇṇa of Tâytur, Dûmagauḍa, Bayichgauḍa of Ummattûr, Dêvalinga, Kâlappa, Mâchaṇṇa, Kâlappa of Gaṇiganûr, Manchigauḍa of Âludûr belonging to Hiryahalli, Kâmagauḍa, Niṇḍagauḍa of Oḷahâl, Ballu of Homma, Kâlappa of Bannihalli, Bôladêma, Kahigauḍa of Hemmuge, Hemmagauḍa of Mâvina Hâlalli, Chaudigauḍa, Manchegauḍa of Eṇiganahalli, Kâmagauḍa of Dâsanûr, Chikkagauḍa, Dâdâteri (?) of Iggali, Makaragauḍa's Kâlappa, Kallagauḍa of Beḷḷanaḷi, Hariyapagauḍa of Hiriya Mâranahali, Mōḍigauḍa's . . . . of Hiriyûr, Billagauḍa, Kâlīgauḍa of Beḷugunda, . . . . of Kapparavalli, Dêvagauḍa . . . . of Hirehalli, Kâmagauḍa's . . . . Kâlappa of . . . . Kâlīgauḍa of Muttage, Kâ . . . . of Maruhalli, . . . . , Rakkasagauḍa, Mâramayagauḍa son of Sâdagauḍa of Kirugustûr, . . . . of Kâlêyahali, Kavilaya of Kâlīgata, . . . . Biruchagauḍa, . . . . these and others of Tâytûr created an agrahâra and granted the following śāsana:—

**LL. 27-58.**

For building an agrahâra to the east of our village . . . . vrittis of land are given with all the rights to . . . . of Kaundinyagôtra, Nâgadêva, son of . . . . bhaṭṭa, Peddiya of . . . . of Yajus'-śâkhe and Kaundinyagôtra, . . . . Naraharivajhya . . . . Mâravajhya's son . . . . Kommâvajhya's . . . . , Peddivajhya's son, . . . . Naraharivajhya's sons . . . .

To these 18 families (gaṇa-sankhye) of Brahmans we have given away with pouring of water forest lands, wet lands, etc., of the revenue value of 20 hons (or a present of 20 hons in cash in addition to the lands, in order to obtain the favour of the gods Umâmahêśvara and Lakshmînârâyana, on the day of solar eclipse being Thursday, the 30th lunar day of the dark half of Mâgha in the year Nandana, dividing the lands into vrittis and distributing them among the 18 families (gaṇas) of Brahmans:—

**LL. 59-68**

The boundaries of this agrahâra:— . . . . . The circle (vaḷeyaka) formed by the four boundaries of the common lands (*aḍuvala* lit, pleasure grounds) given for . . . . west of Nandi Hebbâchehalli, south of . . . . Sindadataḷigallu . . . . and west of Kudihêru-sîme four stones are set up . . . ., to the north of Kudihêrusîme . . . . to the north of . . . halli, the four stones being the boundaries, . . . a stone to the south-west, . . . . beginning from its north to the east of the big heap of stones in the kodage-land of the *chakra* (village watchman) . . . . to the east of the field belonging to the god Bhujangêśvara) the four stones set up here being boundaries, four stones set up in *kaṭṭobe* (?) being the boundary . . . . (Many of the letters are gone and hence the meaning of this portion is not clear.)

**LL. 69-72.**

All the treasures on the surface or underground, water channels, stones, possibilities, the eight forms of enjoyment, and the possession of *tēja* (wealth?) and all other rights have we given you to enjoy in peace as long as the moon, sun and stars endure. This is the *dharmaśāsana* (charter of charity).

**LL. 72-77.**

He who seizes the land being either his own gift or other's gift will be born as a worm in ordure for sixty thousand years. One who takes taxes from un-taxable property will incur . . . . He who . . . will get the merit of performing a crore of *yajñas*. Of all the gifts . . . . the merit gained by the gift of lands never diminishes. Between making a gift and protecting it, the act of protecting is more meritorious than making the gift. By making a gift one goes to Svarga but by protecting one already made one attains the region from which there is no fall.

**LL. 77-78.**

The signature of the prabhus of Tâyur-nâd :—

Vāsudêvaru. The signature of the Ummattûr gaudus :—śrī  
Bhujanganâthadêvaru. Writing of Sê nabôva Sankanna :  
Writing of Siddha.

*Note.*

The huge slab on which the inscription is engraved was once lying underground and every year a huge fire was set up during a village festival at the place. Hence several letters are much damaged.

The inscription records the creation of an agrahâra near Ummattûr and the settlement of Brahmans therein with gifts of land to them made by Perumâledêva,

chief of Tàyur-nāḍ and several gaudas of Tàyūr and other villages in the neighbourhood. The grant was made in Ś 1335 Vijaya sam. Vaiś. śu 1, Vaḍḍavāra corresponding to Saturday, April 1, 1413 A.D. Another date is given in line 55, *i.e.*, the solar eclipse on Thursday the 30th lunar day of Māgha in the year Nandana corresponding to 1st February 1413 A.D. on which day there was a solar eclipse. But it was a Wednesday and not Thursday. The date meant was apparently the day after the eclipse, *i.e.*, the 2nd February and yet for the sake of special merit due to the gifts at the time of solar eclipse, Thursday also is spoken of as a day of solar eclipse. This second date, *i.e.*, 2nd February 1413 probably stands for the time when the eastern agrahāra was created. The formal grant of lands for this Mūdala Agrahāra was made two months later. No king is mentioned in the record.

## SHIMOGA DISTRICT.

### SHIMOGA TALUK.

59

In the village Bhadrāvati in the hobli of Bhadrāvati, on a stone in the navar-aṅga of the Lakshmīnarasimha temple.

Size 6' × 10''

Kannada language and characters.

ಶಿವಮೊಗ್ಗ ಡಿಸ್ಟ್ರಿಕ್ಟ್‌ನ ಶಾಸನಗಳು.

ಶಿವಮೊಗ್ಗ ತಾಲ್ಲೂಕು.

ಭದ್ರಾವತಿ ಹೋಬಳಿ ಭದ್ರಾವತಿ ಗ್ರಾಮದ ಲಕ್ಷ್ಮೀನರಸಿಂಹಸ್ವಾಮಿ ದೇವಸ್ಥಾನದ ನವರಂಗದ ಕಲ್ಲಿನಮೇಲೆ.

ಪ್ರಮಾಣ 6' × 10''

1. ಸ್ವಸ್ತಿಶ್ರೀಗೋಪಿನಾಥ ಶರಣು || ವ್ಯಯಸಂವತ್ಸರದ ದ್ವಿತೀಯಾಷಾಢ ಸುದ್ದ ೧೩ ಬ್ರಹ್ಮದಂದು ಶ್ರೀ ಲಕ್ಷ್ಮೀನರಸಿಂಹ ಪುರದ ಶೇಷಮಹಾ(ನ) ಜನಗಳು ಹಿರಿಯಮಕ್ಕ
2. ಯ್ವಲ್ಲ ಮಹಾಸಭೆಯಾಗಿ ನೆರವು ಮಾಡಿದ ಸಮಯವೆಂತೆಂದಡೆ || ಪುರಬಗೆಯ ಬಾಗು ಬಾಹುಬಲಕುಮಾರನ ಹೆಣ್ಣು ತೆಂ
3. ಕಾತೂರು ಯಿ[ಂ]ತಿನಿಸಲಿಯುಂ ಪ್ರತಿಪ್ರತಿ ವಿಭಾಗೆಮಾಡಿಯಿಕ್ಕಿದ ಉಂಡಿಗೆ ಧ್ರುವಉಂಡಿಗೆ ತವತವಗೆ ಬಂದ ಸ್ತಳಗಳಲ್ಲಿ ಕಟಯಕ್ಕಟ್ಟಿಸುವರು ತೋಟವನಿಕ್ಕಿಸಿ ಅಹಗೆ ವ್ಯವಸಾಯವಂ ಮಾಡಿದಡೆ ಪ್ರ
4. ಧ್ಯಾಪತ್ತಿಯಮಾಡರಾಗದು ಈ ಧ್ರುವ ಉಂಡಿಗೆಯ ನಳಿಕ್ಕಿ(ಹಿ) ದವರು ಆಗ್ರಹಾರವನಳಿದವರು ಮೂವತೆಯುತಿ ತರಿಂ ಬಹಿ ಗ್ರಾಮದೊಕ್ಕಿಗಳು ಶ್ರೀ ಲಕ್ಷ್ಮೀನರಸಿಂಹ ದೇವ [ರಾ]
5. ಣೆ! ಅಶೇಷ ಮಹಾಜನಂಗಣಾಣೆ ಚಕ್ರವರ್ತಿ ಶ್ರೀ ವೀರನಾರಸಿಂಹ ದೇವರಾಣೆ |

*Transliteration.*

1. svasti śrī Gōpinātha śaraṇu ¶ Vyaya-samvatsarada Dvitīyāshāḍha suddha  
13 Bridandu ¶ śrī Lakshmī narasimha-puraḍ-aśēsha-mahā (sa) janangalu  
Hiriyamakshe ( ?)-
2. ydalli mahāsabheyāgi neraḍu māḍida samayav entendaḍe ¶ Purabageya-  
bāgu Bāhubalikumāranahaḷḷi-em-
3. kâtûru yim̐t inisaṛaliyum prati-pratti-vibhāgan̐ māḍi yikkida uṇḍige  
dhruva-uṇḍige tava-tavage banda staḷagaḷalli keṛeya kaṭṭisuvaru tōṭavan  
ikkisi ahage vyavasāyavam māḍidaḍe pra
4. thyāpattiya māḍalāgaḍu i-dhruva-uṇḍigeyan alihi (hi) davaru agrahāra-  
vaḷḷidavaru mūvateḷu pitarim bahi grāma-drōhigaḷu śrī-Lakshmī-nara-  
simha dēva [rā]
5. ne | aśēsha-mahājanangan̐ āṇe chakravartti śrī Vīra Nārasimhadēvar āṇe

*Translation.*

Be it well. Gōpinātha is my refuge. On Thursday the 13th lunar day of the bright half of the 2nd Āshāḍha in the year Vyaya :—

All the mahājanas of Lakshminī-narasimhapura having assembled in Hiriyamakki (?) as *mahāsabha*, made the following agreement :—

In (the villages) Purabageya-bāgu, Bāhubali-kumāranahaḷḷi, Temkâtûru, tanks should be constructed in the spots assigned to different persons in accordance with *uṇḍige* (free permit ?). If gardens are set up and cultivation is carried on, no objection (*pratyāpatti*) should be raised. Whoever violates this permanent permit (to build tanks and carry on garden cultivation under tanks, etc.) will be guilty of having destroyed agrahāras. Thirty-seven ancestors (of such violaters of the grant) will remain outside (heaven). They will be guilty of being traitors to the villages. In the name of Lakshmī-narasimha-dēvaru ; in the name of all the *mahājanas*. In the name of Vīra Nārasimhadēvar.

*Note.*

This records an agreement made by the mahājanas of Lakshminarasimhapura (the village Bhadrāvati) permitting certain persons to build tanks in the places assigned and plant gardens and carry on their cultivation with the help of the tanks, free from taxes, etc. Imprecations are given against the violaters of this agreement or grant.

The date of the grant is given as Vyaya sam. Dvitīyā-shāḍha śu 13th Thursday. No Śaka year is given. From the nature of the paleography of the record and the mention of the name of the Emperor Vīra-Nārasimha who was apparently the Hoysala king of that name, it is possible to conclude that it belongs to the time of Narasimha II or Narasimha III. In the reigns of the above kings there were

two Jovian years of the name of Vyaya, *i.e.*, Ś 1148 and S 1208. In the latter year the intercalary month was Vaiśākha and not Āshāḍha as stated in the grant. In the former year, *i.e.*, Ś 1148 Vyaya, the month Āshāḍha was intercalary and the week-day of śu 13 of the month was Thursday as stated in the grant. Hence this date corresponding to July 9, A.D. 1226 must be taken as the correct date of the grant and the king who was reigning at the time, *i.e.*, Narasimha II as the king in whose name the grant was issued. If we take the reign of Narasimha I there is also a Vyaya but with no intercalary month Āshāḍha. Moreover he was never styled *Chakravarti* or Emperor as found in line 5 of this record.

The exact significance of the terms *uṇḍige* and *dhruva-uṇḍige* in lines 3 and 4 is not clear.

NAGAR TALUK.

60

Near the town of Hosanagar in the hobli of Kaḷūrkaṭṭe, on a mâtikal near the inscription stone No. 24 of Nagar Taluk, E.C. VIII.

Size 3' × 2'

Kannada language and characters.

ನಗರ ತಾಲ್ಲೂಕು ಕಳೂರುಕಟ್ಟೆ ಹೋಬಳಿ ಹೊಸನಗರಕ್ಕೆ ಪೂರ್ವ ಏಳನೆಯ ನಂಬರು ಶಾಸನಕ್ಕೆ ಸ್ವಲ್ಪದೂರ  
ನಾಗರಪೇಳೆಯಲ್ಲಿ ನಟ್ಟಿರುವ ಮಾಸ್ತಿ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3' × 2'

- |                           |                           |
|---------------------------|---------------------------|
| 1. ಯಸ್ವರ ಸಂವತ್ಸರದ ಮಾಗಸ್ತು | 5. . . . ರುದ್ಧಗೌಡನ ಹೆಂಡ   |
| 2. . . . .                | 6. ತಿ ಸಗ್ಗಕೆನಂದಳು ಮಂಗಳಮಹಾ |
| 3. . . . .                | 7. ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ         |
| 4. . . . ದ ಅರುಹ           |                           |

*Note.*

This is a mâtikal recording the death of a woman (not named) who was the wife of Ruddagaṇḍa in the bright half of Māgha in the year Īśvara. Neither the name of the tithi nor the number of years elapsed in the Śaka era is given. The characters seem to be of the middle Hoysaḷa period and the date may be provisionally taken as January 1218 A.D.

61

On another *mâtikal* near the Sagar Road to the north of the same town Hosanagar.

Size 3' × 2'

Kannada language and characters.

ಅದೇ ತಾಲ್ಲೂಕು ಹೊಸನಗರದ ಟೌನ್‌ಗೆ ಉತ್ತರ ನಾಗರದ ರಸ್ತೆಯ ಪಕ್ಕದಲ್ಲಿ ನಟ್ಟಿರುವ ಮಾನ್ತಿ ಕಲ್ಲು.

ಪ್ರಮಾಣ ' × 2'

1. ದುಮ್ಮ ( ? ) ಸ್ತಲದ ಕಾಞ್ಬೆ
2. ಗಳುಸೆಕಾಬ್ಬ ೧೧೫೮
3. ನೆ ವಿಳಂಬಿ ಆಷಾಢಸುದ ೧೦
4. ಮಂಗಳವಾರ ದಂದು ಸತಿ .

Note.

This records the death as *sati* of Kârabbe of Dumma-sthala on Tuesday the 10th lunar day of the bright half of Âshâḍha in the year Viḷambi Ś 1158. Dumma is a village in the same hobli of Kalûrkaṭṭe. S' 1158 is Durmukhi and Viḷambi is two years later, Ś 1160. Taking the latter year, the date corresponds to Tuesday, 22nd June, 1238 A.D.

## 62

In the same town, on the metallic press known as the *tankasâle-kallu* placed at the entrance of the Taluk office.

Modern Kannada language and characters.

ಅದೇ ಹೊಸನಗರದ ಟೌನ್‌ನಲ್ಲಿ ತಾಲ್ಲೂಕ್ ಆಫೀಸಿನ ಬಾಗಿಲಬಳಿ ಇಟ್ಟಿರುವ ಟಂಕಸಾಲೆ ಕಲ್ಲು.

1. ಪರಾಭವ ಸಂ | ಭಾದ್ರಪದ ಶು ೧೪ ಲು ಸುಬಾಚಾರಿ ಮಾಡಿದ ರುಪಾಯಿ ಮಾಡವ ಪಂಚರಸಿಯಸ
2. ಇಾಕೆಮ ೨೪ ಸೆ ೯

Transliteration.

1. Parâbhava sam | Bhâdrapada śu 14 lu Subâchâri maḍida rupâyi maḍava pancharasiya sa-
2. lāke ma 24 se 9-

Translation.

On the 14th lunar day of the bright half of Bhâdrapada in the year Parâbhava, Subâchâri made this *salâke* (iron bar) 24 maunds and 9 seers (in weight) of five metals (*pancharasiya*) for manufacturing rupees.

Note.

This inscription is engraved on a side of the metallic machine (*tankasâle-kallu*) which was once used for minting rupees at Nagar. The machine was brought from Nagar to Hosanagar when the Taluk Office was shifted. It is six-sided 1' 8" × 1' 8" × 8" × 8" × 9" × 1'. It is flat below. There are six notches in it. They are however of different sizes. Two iron handles are found. People here say that by pressing another similar machine over this rupees were made.

The characters may be of the 18th century and Parâbhava may correspond to 1726. If so, the date would be equivalent to August 30, 1726 A.D., the time when Sômaśêkhara II was the chief of Keladi.

On a stone set up in the field No. 35 near Gundān Basappa's house in the town of Hosanagar (Nagar 24 now revised).

Size 3'—6" × 2'—6".

Kannada language and characters.

ಅದೇ ಹೊಸನಗರದ ಚೌನಿನ ಬಳಿ ಇರುವ ತಿದ್ದುಪಾಟಾದ ನಗರ ತಾಲ್ಲೂಕು 24ನೆಯ ನಂಬರು ಶಾಸನ.

ಪ್ರಮಾಣ 3'—6" × 2'—6".

ಕನ್ನಡಲಿಪಿ ಮತ್ತು ಭಾಷೆ.

1. ಶ್ರೀಮತ್ಪರಮ ಗಂಭೀರ ಸ್ಯಾದ್ವಾದಾಮೋಘ ಲಾಂಛನಂ
2. ಜೀಯಾತ್ಮೈಲೋಕ್ಯ [ನಾಥಸ್ಯ] ಶಾಸನಂ ಜಿನಶಾಸನಂ
3. ಸ್ವಸ್ತಿಶ್ರೀ ಬಲ್ಲಾಳದೇವರಸರು
4. . . . .
5. ಜೆಯ ಮುತ್ತರೋತ್ತರಾಭಿರುದ್ಧ ಮಿರಲು ಸಕವರುಷ
6. ೧೧೧೨ ಎರಡನೆಯ ಸರ್ವಧಾರಿ ಸಂವತ್ಸರದ
7. ಜ್ಯೇಷ್ಠಸುಧಾ ಏಕಾದಶಿ ವಾದ್ಧವಾರದಲು ಗು
8. ಣ ಸಂಪನ್ನರಪ್ಪ ಪುಷ್ಪಸೇನ ದೇವರ ಗುಡ್ಡಿ ಶ್ರೀ
9. ಮತ್ತು ಸರ್ವಾಧಿಕಾರಿ ಬಮ್ಮಾಚಾರಿಯ ಹೆಂಡತಿ ಹ
10. ವ್ಯಕ್ತನು ಸುರಲೋಕ ಪ್ರಾಪ್ತಿಯಾದಳು

*Transliteration.*

1. śrīmat-parama-gambhīra-Syādvādamōgha-lāñchhanam
2. jīyāt trailōkya [nāthsya] śāsanam Jināsāsanam
3. svasti śrī Ballāḷa Dēvarasaru-
4. . . . .
5. jeyam uttarōttarābhi-ruddhham iralu saka varusha
6. 1112 eraḍaneya Sarvadhâri-samvatrsarada
7. Jyêshṭha sudha Êkâdasi Vaddavâradalu gu-
8. ṇa-sampannarappa Pushpasēnadēvara guḍḍi śrī-
9. matu Sarvādhikâri Bammâchâriya heṇḍati Ha-
10. vvakkanu Suralōka-prāpteyâdaḷu

*Note.*

This records the death of a Jain woman named Havvakka, wife of the illustrious Sarvādhikâri Bammâchâri and a disciple of the Jaina guru Pushpasēna-dēvar. The usual stanza in praise of the Jināsāsana is given at the beginning of this record. The name of Ballāḷadēvarasa in whose reign the event recorded took place is next given and then the date Ś 1112 Sarvadhâri sam. Jyêshṭha śu 11 Vaddavâra. But Ś 1112 is however Sâdhârâṇa and Jyêshṭha śu 11 of this year (17th May 1190) is a Thursday (which by some is regarded as equivalent of Vaddavâra). The

nearest year Sarvadhāri is Ś 1090. In this year Jyēstha śu 11 is Saturday (18th May 1168) the week day generally accepted as the equivalent of Vaddavāra. But this would not fall in the reign of Ballāla II. Hence the former date is probably the date meant. For Pushpasēna see E. C. II, Arsikere 1 of 1169 A. D. There is another Pushpasēna who died in 1234 A. D. Cp. E. C. VIII, Nagar 44.

## 64

On a stone set up behind the Bramhēśvara temple in the village Puṇaje in Kalūrkatte hobli.

Size 3'—6" × 1'—6".

Kannada language and characters.

ನಗರ ತಾಲ್ಲೂಕು ಕಳೂರುಕಟ್ಟೆ ಹೋಬಳಿ ಹೊಸಹಳ್ಳಿ ಮಾಗಣೆ ಪುಣಜೆ ಗ್ರಾಮದ ಬ್ರಹ್ಮೇಶ್ವರ ದೇವಾಲಯದ  
ಹಿಂಭಾಗದಲ್ಲಿ ನಿಂತಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3'—6" × 1'—6".

1. ನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ ಚಂದ್ರಚಾಮರ ಚಾರವೆ ತ್ರೈಲೋಕ್ಯ ನಗ
2. ರಾ ರಂಥ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೆ | ಸ್ಯಸ್ತಿ ಶ್ರೀ ಶಕವರಸ ೧೩೧೮
3. ನೆಯ ಧಾತು ಸಂವತ್ಸರದ ಶ್ರಾವಣ ಸು ೧೦ ಆ ಶ್ರೀ ವೀರಹರಿಹ
4. ರ ರಾಯರು ರಾಜ್ಯಂಗೈಯ್ಯತಿರಲು ಆರಗದ ರಾಜ್ಯವನು ಸೋವಂಣೊಡೆ
5. ಯರು ಆಳುತಿದ್ದಲ್ಲಿ ಆಯ್ತುನಾಡ ಹೆಬ್ಬಯಲ ಬೆಲಗನ
6. ಬಾಡ ಬೀರಂಮಜಕಣ ಸೋಯಬೊಮ್ಮಣ ತಂಮಗೌಡ ಬೆಲ
7. ತೋಜ ಲಕವೆಯ ತಂಮ ಮುತ್ತರಿ ಬೊಬ್ಬಲಯ ತಂಮ
8. ನೊಳಗಾದ ನಮಸ್ತ ಗೌಡಪ್ರಭುಗಳು ಬಡಗನಾಡ ತಿತ್ತಿರ
9. ಗಡಸುಬುರ ಚಕವಿಠಪಂಗಳ ಮಗ ವಿಠಪಂಗಳಿಗೆ ನಿಂ
10. ಮವೂರ ಮದಿಕಕೆ ಸಲುವ ಹರಯದ ಹಂದಿಮನಿಯ
11. ಸರುಹಿನ ಭೂಮಿಯನು ಸರ್ವಮಾನ್ಯವಾಗಿ ಧಾರೆಯನೆ
12. ಟುಡುಕೊಂಡ ಪುಡುಗೊಟ್ಟಿಗೆ ೨ ಎರಡು ಹೊನ್ನು ಆ
13. ಕೆಳಗಣ ರಾಮದೇವರ ದೇವಾಸ ಬ ೧|| ಹಾಲಂ
14. ಪತಿ ಗೋವಗೊಡಗಿಯನು ಕಲನಟುಕೊಂಡ
15. ಪುಡುಗೊಟ್ಟಿಗೆ ೧ ಪುಥಯಂಗ ೩ ನು ಕೊಂ
16. ಡು ಆದಿಕದಿಂದ ಮೇಲಣ ಸರುಹು ಆ
17. ನೀಟುಕಲು ಜಲಪಾಶಾಣ ನಿಧಿ ನಿಕ್ಷೇಪ ಸಹ ವಾ
18. ಗಿ ಸರ್ವಮಾನ್ಯವಾಗಿ ಸುಖಂ ಬಾಳ್ವರು ಯೇಥ
19. ಮ್ಮಕೆ ಅರುಆಳುಪಿದವರು ವಾರಣಾಸಿ
20. ಯಲ ಹಂನೇರಡು ಸಾವಿರ ಕಪಿಲೆಯ ಕೊಂ
21. ದವರು ಬ್ರಾಹ್ಮರ ಕೊಂದವರು ಯೇಥಮ್ಮ
22. ವ ಆಳಿಪಿದವರ ಸಂತಾನ ನಿತ್ಯಂತಾನ ||
23. ಯೇಥಮ್ಮವ ಪಾಲಿಸಿದವರು ಸಂತಾನಾ
24. ಭಿ ವಿಧಿಯಾಗಿ ಬಾಳ್ವರು ಪುಂಗಳ



*Transliteration.*

1. namas tunga-siras-tunga-chandra-châmarâ-chârave trailokya-naga-
2. râ-rambha-mûla-stambhâya Śambhave<sup>1</sup> svasti śrî śaka varusa 1318
3. neya Dhātu-samvachharada Śrâvaṇa su 10 Â śrî Vîra Hariha-
4. ra-râyarû râjyaṃ geyyutiralu Âragada râjyavanu Sôvaṇṇode-
5. yaru âlutidalli aivattu-nâḍa Hebbayala Beligana
6. Bâḍa Bîramma Jakana Sôya Bominana Tammagauḍa Bela-
7. tôja Lakaveyatamma Mutturi Bobuliyatamma-
8. noḷagâḍa samasta gauḍu-prabhugaḷu Baḍaganâḍa Titisari-
9. Gaḍasubura Chika Viṭhapamgaḷa maga Viṭhapamgaḷige niṃ-
10. ma vûra madikake saluva Harayada Handimaniya
11. saruhina bhûmiyanu sarvamânyavâgi dhâreyanne-
12. reḍu koṇḍa vuḍugore ga 2 eraḍu honnu â-
13. keḷagaṇa Râmedêvara dêvâsa kha 1 Hâlam-
14. pati gôva-godaḷiyanu kala naṭu koṇḍa
15. vuḍugore ga 1 vubhayaṃ ga 3 nu koṇ-
16. ḍu adikadinda mēḷaṇa saruhu â
17. nîṇṇakalu jala pâsâṇa nidhi nikshêpa sahaṇâ-
18. gi sarvamânyavâgi sukhaṃ bâlvaru yî-dha-
19. rinnaḷe âru âḷipidavarû Vâraṇâsi-
20. yali hannerâḍu sâvira kapileya kon-
21. davarû Brâmhara kondavarû yî dharinna-
22. va âḷipidavara santâna nissantâna |
23. yî dharinnaṇa pâlisidavarû santânâ-
24. bhivridhiyâgi bâlvarû mangala

*Note.*

This record is of the reign of the Vijayanagar king Harihara II and is dated Ś 1318 Dhātu sam. Śrāv. su 10 Â corresponding to Sunday 16th July 1396 A. D. A subordinate of the king named Sôvaṇṇa Voḍeyar is stated to be the governor of Âraga kingdom. This officer is also referred to in E. C. VIII, Tirthahalli Taluk 173 of Ś 1316 as the governor of Âraga. Another inscription in the same Taluk (No. 132) of Ś 1291 also refers to Sôvaṇṇa Voḍeyar as having made a grant in Muduvankanâḍu. He is spoken of as the son of Vîra Mârappa Voḍeyar, apparently the younger brother of Harihara I. It is probable that this Sôvaṇṇa Voḍeyar is the same as the Sôvaṇṇa Voḍeyar of the previous record (Tirthahalli 173). We have also a reference to Sôvaṇṇa Voḍeyar spoken of as Kumâra Sôvaṇṇa Voḍeyar in the Śringêri grant to the matt at Śringêri (E. C. VI, Śringêri 1) dated Śaka 1268. It is not certain whether Sôvaṇṇa Voḍeyar referred to in this inscription is identical with the Sôvaṇṇa Voḍeyar of the previous records. If he is

the same, he must have lived very long and his political influence was felt in the Malnâd districts of Mysore for nearly 50 years.

The object of the present record is to register the gift of some lands situated in the Maddika (common land) of the village Titisarigaḍa Subur in Baḍaganâḍ district to Viṭhapa, son of Chikka Viṭhapa, a resident of the village by the gauḍu prabhus of Hebbayal Beliganabâḍu in Ayvattunâḍ (fifty nâḍus) after having received a present of three varahas. The names of the gauḍu-prabhus given are Bîramma, Jakaṇa, Sôya Bommaṇa, Tammagauḍa, Belatôja, Lakaveya Tamma and Mutturi Bobuliyatamma. The lands given are described as Harayada Handimaniya-saru-hina-bhûmi (field situated near the ravine of Handimani in Haraya) and *gôvu-gôḍagi* (land granted free for the grazing of cattle) in Hâlampati and also the *dêvâsa* (mistake for dêvasva ?) of the god Râmêdêvaru.

The district of Baḍaganâḍ referred to in this inscription is spoken of as a sub-division (kampana) of Sântalige Sâsira province and we also hear of Baḍaganâḍ Thirty district (E. C. VIII, Sagar 103, and 105) and another inscription speaks of the Baḍaginâḍikas as a sub-division or community of Brahmans (E. C. XII, Tiptur 1). From this it follows that the Brahman community known as the Baḍaganâḍinavaru are the descendants of the people who once inhabited parts of Shimoga District.

The usual imprecations, etc., are found at the end of the grant. Aivattu-nâḍu is also referred to in Nagar Taluk No. 34.

## 65

On a stone in the same village Punaji, in front of the Bramhêśvara temple.

Size 3' × 1'—6".

Kannada language and characters.

ಅದೇ ಪುಣಜಿ ಗ್ರಾಮದ ಬ್ರಹ್ಮೇಶ್ವರ ದೇವಸ್ಥಾನದ ಮುಂದೆ ನಿಂತಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3'×1'—6".

ಕನ್ನಡಲಿಪಿ ಮತ್ತು ಭಾಷೆ.

- |                                    |                                 |
|------------------------------------|---------------------------------|
| 1. ನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ ಚಂದ್ರಚಾಮರಚಾರ | 8. ಜಯಕೆಯ ಹೊದ ೧ ಮುಂಡಗೆಯಕೆ        |
| 2. ವೇ ತ್ರಯಲೋಕ ನಗಾರಂಭ ಮೂಲಸ್ತಂ       | 9. ಯ ಹೊದ ೧ ಮಾವಿನಕೆಯ ಹೊದ ೧ ಸೊ    |
| 3. ಭಾಯ ಸಂಭವೆ    ಸ್ವಸ್ತಿಶ್ರೀಮನು ಮ   | 10. ಡಳದೇವನಕೆಯ ಪೇರೆಸಿಂನೈ ೧ ಅಕೆ   |
| 4. ಹಾ ಮಂಡಲೇಸ್ವರಂ ಸೊಡಳದೇವರಸರು       | 11. ಇಗಣ ಸರುಸಿಂನೈ ೧ ತೆತ್ತಿಗರೊಕ್ಕ |
| 5. ಸುಧಕ್ಕಿತು ಸಂವತ್ಸರದ ಪುಸ್ಯ ೩ ಸೋಮ  | 12. ಲು ೧ ಯೀ ಬಿಟ್ಟುಧಂಮ್ಮಕೆ ಅಳಿದ  |
| 6. ವಾರದಂದು ದೇಕೇಸ್ವರದೇವರಿಗೆ ? ಅಮೃತಪ | 13. ಡೆ ವಾರಣಾಸಿಯಲಿ ಕವಿರೆಯ        |
| 7. ಡಿಗೆ ಕೊಟ್ಟ ಭೂಮಿ ಮಸಕಲಯ ತಾ        | 14. ಕೊಂದವರು ಬ್ರಾಹ್ಮರ ಕೊಂದವರು    |

*Transliteration.*

1. nama-stunga-siras-tunga-chandra-chāmara-chāra-
2. vē trayilōkya-nagarā-rambha-nūla-staṃ-
3. bhāya Saṃbhava ॥ svasti śrīmanu ma-
4. hā-maṇḍalēsvaraṃ Soḍaḷadēvarasaru
5. Subhakritu-saṃvatsarada Pusya ba 3 Sōma-
6. vāradandu Dēkēsvara-dēvarige (?) amritap-
7. ḍige koṭṭa bhūmi Masakaliya Tā-
8. ṛeya keya hoda 1 Muṇḍageya ke-
9. yi hoda 1 Māvina keya hoda 1 So-
10. ḍaḷadēvana keṛeya mēle sinnde 1 ā ke-
11. ḷagaṇa saru sinnde 1 tettigar okka-
12. lu 1 yi biṭṭa dharmmake aḷihida-
13. ḍe Vāraṇāsiyali kavileya
14. kondavaru Brāmhara kondavaru

*Ncte.*

This inscription records the gift of some land for the food-offerings at the temple of Dēkēsvara (?) by Soḍaḷadēvarasa. The number of years elapsed in the Śaka era at the time of the inscription is not given. The date is merely stated to be Śubhakṛit sam. Pushya ba 3 Sō. But we know from another inscription in the same taluk (No. 27) at Maḷali that Soḍaḷadēva was a general under Ballāla III in Śaka 1224 Śubhakṛit Kārtika or 1302 A. D. We may therefore take the date of the present record as Ś 1227 Śubhakṛit sam. Pushya ba 3 which is equivalent to January 7, 1303 A. D., a Monday. Soḍaḷadēvarasa is also referred to in Nagar 21 of the year Krōdhana with no Śaka date and Sāgar 86 of Ś 1205.

The lands are measured in terms of *hoda* and *sinde*. The exact meaning of these words is not clear. The usual imprecation follows at the end of the inscription.

## 66

On a stone in the same village Puṇaji standing to the north of the Vīrabhadra temple.

Kannada characters and language.

Size 3' × 1'

ಅದೇ ಪುಣಜಿ ಗ್ರಾಮದ ವೀರಭದ್ರ ದೇವಸ್ಥಾನಕ್ಕೆ ಉತ್ತರದಲ್ಲಿ ನಿಂತಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3' × 1'

1. ನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ ಚಂದ್ರಚಾಮ
2. ರಚಾರವೆತ್ತಯಿಕ್ಕೋಕ್ಕನಗರಾರಂಭ ಮೂ
3. ಲಸ್ತಂಭಾಯ ಸಂಧವೆ | ಸ್ವಸ್ತಿ ಶ್ರೀ ಮನುಮ

4. ಹಾ ಮಂಡಲೇಸ್ವರಂ ಯರಸಂಕಕರ
5. ಗನಂ ಬಿರುದರಂಕುಸಂಮೂರ್ತಿನಾರಾ
6. ಯಣಂ ಸಾಕಿತ್ಯ ನರ್ಬ್ಬಜ್ಜನುಂ ಅಭಿನವ
7. ಭೋಜನುಂಬಿಲ್ಲೇಸ್ವರ ದೇವರ ದಿಬ್ಬ
8. ಶ್ರೀಪಾದ ಪದ್ಮಾರಾಧಕಂ ಬೀರರಸ
9. ದೇವರು ಬಂಮೇಸ್ವರ ದೇವರಿಂಗೇ ಕೆ
10. ಕುಂದದಲ್ಲ ಸಿವನೆಯ ರೇಮಂಜ್ಜತಿ
11. ಯಲ ಒಂದು ಸಿವನೆ ಕಬುನಾಡ ಚಂ
12. ಣವಡ್ಡಿಯಲೊಂದು ಸಿವನೆ ತಂಮ
13. ಕೋಚಿನಾಯ್ ಕೊಟ್ಟು ದು ಹ
14. ಡ ಅಲಗೇರಿಯಲ ಅಱು . . . .
15. ಅಯ್ಬು ಬಿನುಗು ಮೂವತ್ತು . . . .
16. ರರಸಕೊಟ್ಟ ಬಿನುಗು
17. ವತ್ತು ಮೂವತ್ತು ಮಲ್ಲಗನ
18. ಲು | ಸ್ವಸ್ತಿ ಶ್ರೀಮನುಮಹ
19. ಸ್ವರ ಸೊಡಳದೇವರಸರುದೇ
20. ದು ಮಂಣಲಿಯಲ ಂ ಸಿವನೆ
21. ಟ್ತುದು ಂ ಸಿವನೆ ತಲಗರುಒಂದು
22. ಕೊಟ್ಟುದು ದೆದಲದ ಂ ಸಿಂಗೇ
23. ಲಿಯ ಂ ಸಿ . . . ದ ಂ . . ಅಯ್ಯತ್ತುನಾ . . .
24. ದಲಿಸಿವನೆ ಖ . . ಪಾಲಸುದು ಯದ
25. ಕೆ ಅಳಿವಿದವನರನರು ? ಅವನರಕದ
26. . . ದವನು .

ಚಕ್ಕೆ ಎದ್ದು ಹೋಗಿದೆ

### Transliteration.

1. namas tunga-siras-tunga-chandra-châma-
2. ra-chârave trayiḷōkya-nagarâ-rambha-mû-
3. la-stambhâya Sambhave | svasti śrīmanu ma-
4. hāmaṇḍalēsvaram yarasanka kara-
5. gasam birudarankusam Mûrtinârâ-
6. yaṇam sâhitya-sarbbajñanum Abhinava-
7. Bhōjanum Billēsvara-dēvara dibya-
8. śrī-pâda-padma-râdhakam Birarasa-
9. dēvaru Baṁmēsvara-dēvaringe Ke-
10. kundadali Sivaneya Rēmaṁṁna-ti
11. yali ? ondu sivane Kabunâḍa Cham-
12. navadḍiyal ondu sivane tamma
13. Kōṭenâyka koṭṭudu Ha . . . . .
14. ḍa Âlalageriyali âṛu . . . . .
15. aidu binugu mûvattu . . . . .

16. rarasa koṭṭa binugu . . . . .
17. vattu māvattu Malliga-na . . . . .
18. lu | svasti śrīmanu Maha . . . . .
19. svara Soḍaladēvarasaru de . . . . .
20. du Maṇṇaliyali 1 sivane
21. ṭṭudu 1 sivane Teligaru ondu
22. koṭṭudu bedalada 1 singe
23. liya 1 si . . . . da 1 . . . . aivattu nâ . . . . .
24. ḍali sivane 5 pālisudu yida-
25. ke alipidava narana [Rau] rava-narakada
26. . . . . davanu.

*Note.*

This record is of the time of Bīrarasa who was a general under the Śântara kings who ruled in Pomburcha or Humcha in Nagar Taluk. There are several Śântara generals and kings of this name referred to in inscriptions, and it is not easy to identify the Bīrarasa of this record.

The epigraph gives him the titles, *mahāmandalēśvara*, a saw to kings, an elephant-goat to the titled chiefs, a Nārāyaṇa in form, master of Sāhitya, a new Bhōja, worshipper of the lotus feet of Billēśvara.

The inscription next describes the gifts of land made by Bīrarasa to the god Bammēśvara. These consisted of one *sivane* (a measure of land) in the village Kekunda, one *sivane* in Rēmaṇṇati, one *sivane* in Chaṇṇavaḍḍi of Kabunāḍ. Other grants of land to the same temple made by Kōṭenāyaka and Bīrarasa are next recorded. These are given in terms of the measure *binugu*. Soḍaladēvarasa (apparently the governor referred to in the previous inscription) is also stated to have presented the temple with a *sivane* of land in Maṇṇali. Other grants recorded are those of the oil-mongers (telligar) and the Ayvattu-nāḍ.

The usual imprecation is found at the end of the grant.

The date of this record is probably the same as that of the previous number namely about 1300 A. D.

Several letters at the end of lines 12 to 25 are lost as the inscription slab has peeled off at this place.

67

On a stone set up in front of the Vīrabhadra temple in the village Basavâpura in the same Kalûrkaṭṭe hōbali.

Size 7' × 2'

Kannada language and characters.

ನಗರ ತಾಲ್ಲೂಕು, ಕಳೂರುಕಟ್ಟೆ ಹೋಬಳಿ ಬಸವಾಪುರ ಗ್ರಾಮದ ವೀರಭದ್ರ ದೇವಸ್ಥಾನದ ಮುಂದೆ ಜಗತ್ತೀ  
ಗೋಡೆಗೆ ಒರಗಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 7'×2'.

ಕನ್ನಡಲಿಪಿ ಮತ್ತು ಭಾಷೆ.

1. ನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ ಚಂದ್ರ (ಚಾಮರಿ) ತಾಮರತಾರವೆತ್ತ
2. ಯಿಲೋಕ್ಯ ನಗರಾರಂಭಂ ಮೂಲಸ್ತಂಭಾಯ ಸಂಭವೆ |
3. ಉರುಕಾಂಚನ ದತ್ತಾನಾಂಗವಾಂಕೋಟಿ ಶತಯಿರಪಿ | ಪಂಚಕೋಟಿತುರಂಗಾ
4. ನಾಂತತ್ಪಲಂಲಿಂಗದರುಷನಂ | ಸಕಮರುಷ ೧೩೫೯ ನೆಯ ನಳನಂ
5. ವಭರದ ಮಾರ್ಗಸಿರಬ ೩೦ ಸುಲರು [೧] ದ ಮಲ್ಲನಾಥ ಒಡೆಯರು ಬಾಳೆಯಹ
6. ಳೈಯ ಸಿಂಹಾಸನದಲಿ ಪಟ್ಟಾಭಿಶೇಖರಾಚ್ಯವಂ ನಾಳುತ್ತಿ ದಲ್ಲನಂ
7. ಮ್ಮದಾಸೋಹಿ ಹಡಪದ ಬಸವಂಜಂಗೆ ಕೊಟ್ಟತ್ವತ್ರದ ಪಟ್ಟಿಯ ಕ್ರಮ
8. ವೆಂತೆಂದರೆ ಬಶವಪುರದ ಶ್ರೀ ವೀರಭದ್ರ ದೇವರಿಗೆ ಮಾಡಿದ ತ್ವತ್ರದ
9. [ಭೂ] ಮಿಯವಿವರ | ಸಿತಗರ ಸಿಂನೇ ಹರವನೆಯ . . . ಬ ೪|| ಬೀಜವರಿಬೆ
10. ಳಲಕೆಯಿ ಬೊಂಮಿಗನ ಮೊರಡು ಸಹಾಬ ೧೧ ಬೀಜವರಿ ಒಡವಿನಹದ
11. ಬ೯ ಬೀಜವರಿ | ಚಿಕಮಾವಿನ ಹೊರಬ ೩|| ಬೀಜವರಿ ಹಿರಿಯಮಾವಿನ
12. ಕೆಯಿಬ ೪|| ಬೀಜವರಿ | ಅಂತು ಬೀಜವರಿಬ ೩೨|| ಅಕ್ಷರದಲು ಮೂವತ್ತ
13. ಯರಡುವರೆ ಬಂಡುಗ . . . . . ಯೀಧ
14. ತ್ರಕೆ ನೆಡವಕರ್ತೃಳಿ ಸದಾಕಾರ ಜನ ೩೦ . . . . . ಒಡೆಯರುಗಳಿಗೆ
15. ಬೋನವಮಾಡಿ ನೀಡುವರಿಬ್ಬರು ನೀರು . . . . . ಮಾಡುವ ನಯ . .
16. ನಬೋನ ತುಪ್ಪತೊಯೆ ಮೂವಿಪದಾರ್ತ . . ಮಧ್ಯಾನ ವೀಳಿಯ
17. ಸಹವಾಗಿ ನೀನು ನಡಸಿ ಬಹ ಯೀ ಧತ್ವ . . . . . ಬೊಮ್ಮರ
18. ಹಿತ್ತಿರು ಅ ಹಲಸಿನಮರ ಅ ಧತ್ವಕೆ . . . . . ಆತನ ಮನೆ ಹಿ
19. ತ್ತಿಲು ಸಹ ಕೊಟ್ಟಿವಾಗಿ ಯೀ ಭೂಮಿಯನು ಅ ಬಸವಾ ಪುರದ ವೀರಭ
20. ದ್ರ ದೇವರಿಗೆ ಧತ್ವವನು ನೀನು ಸದಾಕಾಲ ನಡಸಿಕೆಯೆಂ [ದುಕೊಟ್ಟ] ಕಲ್ಲು ಪಟ್ಟಿಯ
21. ಧರ್ಮಕ್ಕೆ ಅಳುವಿದವರು ಶ್ರೀವೀರಭದ್ರದೇವರ . . . . . ತವಿದವರು
22. ಶ್ರೀವಾ [೨] ಣಾಸಿಯಲ ಕವಿರೆಯ ಕೊಂದಪಾಪಕ್ಕೆ ಹೋಹರು ಯಂತಪ್ಪದ ಕೆನಾ
23. ಕ್ಷಿಗಳು ಆಯವತ್ತು ನಾಡ ಬಲುಗದ ಸಿಂಗಗಲುಡ . . . . . ಳಿಯ ಬಯಿಡ
24. ಗಲುಡ ಪಟ್ಟಗುಪ್ಪೆಯ ಮಾರಗಲುಡ | ಗೊರಗೋಡ . . . . . ಡ | ಕೊಡಲೂ
25. ರಸಿದ್ದಗ ಳುಡ | ಸಾತಾಳಬಯಿರಗಲುಡ | ಮಾಲರ . . . . . ಳುಡಹ
26. ರ ತಾಳಹೊಟ್ಟೆಯಪ್ಪಗಲುಡ | ಹಬ್ಬಯಲಮಾಡಿ . . . . . ಮೊತುರ
27. ಮುತ್ತಗಲುಡ | ಯಂತಪ್ಪದಕ್ಕೆ ತುಂದೆಯ ಹೂವಿನ . . ತಪ್ಪನ
28. . . . . ಬರಹ . . . . . ಒಡೆಯ
29. . . . . ಗಳ ಒಪ್ಪ

*Transliteration.*

1. namas tunga-siras-tunga-chandra (châmari) tâmara-târave tra-
2. yilôkya-nagarâ-rambham mûla-stambhâya Sambhave |
3. uru-kâanchana-dattânâm gavâm kôti-satayir api | pancha-kôti-turangâ-
4. nâm tat-phalam Linga-darushanam | Śaka-varusha 1359 neya Nala-sam-

5. vachharada Mârggasira ba 30 Su Âru [ga] da  
Mallinâtha-oḍeyaru Bâleyaha-
6. lliya simhvâsanadali paṭṭābhishēkha-rājyavan āluttidalli nam-
7. ma dāsōhi Haḍapada Basavamnamge koṭṭa tsatrada paṭṭeya krama-
8. ventendare Baṣavapurada Śrī Virabhadra-dēvarige māḍida tsatrada
9. [bhû-] miya vivara<sup>1</sup> sitagara-sinne hara-vaneya . . . kha 4½ bîjavari be-
10. lala-keyi Bomigana moraḍu sahâ kha 11 bîjavari odavina hada
11. kha 9 bîjavari<sup>1</sup> Chikamâvina hola kha 3½ bîjavari Hiriyamâvina-
12. keyi kha 4½ bîjavari<sup>1</sup> anttu bîjavari kha 32½ . . aksharadalu mûvatta-
13. yaraḍu vare khaḍuga<sup>1</sup> . . . . . yî chha-
14. trake neḍava kaṭṭaṭe sadâ-kâla jana 30 . . . . . oḍeyarugaḷige
15. bônava mâḍi nîḍuvar ibbaru nîru . . . . . mâḍuva saya . . . .
16. na bôna tuppa toye mûru padârtta madhyâna-vîleya
17. sahavâgi nînu naḍasi bahe yî chhatra....Bomarsara
18. hîtilu â halasina mara â chhatrake . . . . . âtana mane hi-
19. ttilu saha koṭṭevâgi yî-bhûmiyanu â Basavâpurada Vîrabha-
20. dra-dēvarige chhatravanu nînu sadâkâla naḍasihe yen [du koṭṭa] kallu-  
paṭṭeya
21. dharmakke ālupidavaru śrī-Virabhadradēvara . . . . . tapidavaru
22. śrī-Vâ [ra] nâsiyali kavileya konda pāpakke hôharu yintappudake sâ-
23. kshigaḷu Ayivattu nâḍa Balugada Singagaḍa . . . . . liya Bayicha-
24. gaḍa Paṭṭaguppeya Mâragauḍa<sup>1</sup> Goragôḍa . . . . . ḍa<sup>1</sup> Koḍalû-
25. ra Siddagaḍa<sup>1</sup> Sâtâḷa Bayiragaḍa<sup>1</sup> Mâlara . . . . . uḍa Ha-
26. rataḷa Hoṭṭeyappa-gauḍa<sup>1</sup> Hebbayala Mâdi . . . . . Motura
27. Muttagauḍa<sup>1</sup> yintappudakke tumbeya-hûvina . . . . . tappana<sup>1</sup>
28. . . . . baraha . . . . . oḍeya
29. . . . . gaḷa oppa

*Note.*

This record registers the gift of land of the sowing capacity of 32½ khaḍugas as also a house belonging to one Bommarasa, with the backyard of the house and a jack fruit tree, owned by him for feeding 30 Oḍeyars (Lingâyat priests) in a choultry belonging to the temple of Virabhadra-dēvaru in the village Basavâpura. The donor was Mallinâtha-Voḍeyar of Âraga<sup>1</sup> ruling on the throne of Bâleyahalli, a village in the Koppa Taluk (Narasimharajapura Sub-taluk) of the Kadur District. Evidently he was the high priest holding the pontificate of Bâlehalli, which is even now the seat of a highly respected guru of the Viraśaiva sect. The words *simhāsana* (throne) and *paṭṭābhishēka* used for him in line 6 preclude idea of his

<sup>1</sup> A Viraśaiva guru of this name is met with in E. C. VIII Sorab 126 of 1434. At this time, the governor of Âraga was Sirigirinâtha Oḍeyar.

being a provincial governor under Vijayanagar kings. Haḍapada Basavaṇṇa was a *dāsōhi* (almoner) under the donor. The donee was to receive the land and manage the feeding arrangements at all times. It was stipulated that 30 *Oḍeyars* had to be fed daily; two cooks were to be engaged for cooking and serving, one attendant was to be appointed for supplying water to the guests. The meals were to consist of boiled rice, ghee and boiled pulses (toye) and betel leaves were also to be served to the guests during the day time.

Details are given of the lands granted. The witnesses to the grant are the various gaḍas of Ayvattu-nāḍ including Singagaḍa of Baluga, Bayichagaḍa of..... Māragaḍa of Paṭṭaguppe, ..... of Goragôḍu, Siddagaḍa of Koḍalûr, Bayiragaḍa of Sâtâl,.....gaḍa of Mâlûr, Hoṭṭeyapagaḍa of Haratâl, Mâdigagaḍa of Hebbyal, Muttagaḍa of Motûr. The signatures to the grant next follow but this portion is full of lacunae.

At the beginning of the grant are the usual invocatory stanzas addressed to Śambhu and another verse in praise of the devotion to Linga which may be translated as follows :—The fruit of beholding a linga is equal to that acquired by the gift of great quantities of gold, of hundred crores of cows, and of five crores of horses.

The date of the grant is given as Ś 1359 Naḷa sam. Mâr. ba. 30 Śu. which is equivalent to December 7, 1436, a Friday if we take Ś 1358 Naḷa.

## 68

At the same village Basavâpur, on a slab standing by the eastern wall of the Virabhadra temple.

Size 6' × 2'

Kannada language and characters.

ಅದೇ ವೀರಭದ್ರ ದೇವಸ್ಥಾನದೊಳಗೆ ಪೂರ್ವದಿಕ್ಕಿನ ಗೋಡೆಗೆ ಒರಗಿಸಿ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 6'×2'

(ಅಕ್ಷರಗಳು ಶೀಕರಾಗಿವೆ.)

1. ನಮಸ್ತುಂಗ ನಿರಸ್ತುಂಗ ಚಂದ್ರಚಾಮರ ಚಾರವೆ ತ್ರಯಿಲೋಕ್ಯ
2. ನಗರಾರಂಭ ಮುಖಸ್ತಂಭಾಯ ಸಂಭವೆ ಸ್ವಸ್ತಿ ಶ್ರೀ ಮಂಮ
3. ಹಾ ಮಂಡಳೇಸ್ವರಂ ಅರಿರಾಯ ವಿಭಾಡ ಭಾಷೆಗೆ ತಪ್ಪುವರಾ
4. ಯರಗಂಡ ಚತುಸ್ಸಮುದ್ರಾಧಿಪತಿ ಶ್ರೀವೀರಹರಿಹ
5. ರ ರಾಯಕುಮಾರ ಶ್ರೀ ವಿರೂಪಾಕ್ಷ ರಾಯ ನಿರುಧಾರದೊಳು
6. . . . . .
7. . . . . ರಕೆಡೆಯಂತೀ ರಾಜ್ಯಂ ಮೇಲೆಯಾಗೆ ಸುಖದಿ
8. ಂ ರಾಜ್ಯಂಗೈಯತ್ತ ಮಿರರು

(ಮುಂದೆ ಅಕ್ಷರಗಳು ಸಮೆದುಹೋಗಿವೆ.)



*Note.*

The greater part of this record is completely worn out and illegible. It begins with the usual invocatory verse addressed to the god Śambhu and then comes the statement that it belongs to the reign of Virûpâksharâya, son of Vîra Harihararâya with the titles mahâmandalêśvara, champion over hostile kings, punisher of kings who break their word and the lord of four seas. He is stated to have been ruling at Sirudhâra. He was evidently Harihara II's son Virûpâksha who is said to be reigning in Vijayanagar in 1404-5 in some inscriptions of the neighbouring taluks (See. E. C. VIII Tirthahalli 13 and 196 of 1404). No date is given. The rest of the inscription is effaced.

## 69

On a Vîragal standing in a jungle to the east of Mâvinahole village in the hôbali of Kalûrkatte.

Size 4' × 2'

Kannada language and characters.

ನಗರ ತಾಲ್ಲೂಕು ಕಳೂರುಕಟ್ಟೆ ಹೋಬಳಿ ಮಾವಿನ ಹೊಳೆ ಮಜರೆ ಹಾದರವಳ್ಳಿ ಗ್ರಾಮಕ್ಕೆ ಪೂರ್ವಕಾನಿನಲ್ಲಿ  
ನಿಂತಿರುವ ವಿರಗಲ್ಲು.

ಪ್ರಮಾಣ 4' × 2'

(1ನೆಯ ಅಡ್ಡಪಟ್ಟಿ.)

1. ನಮಸ್ತುಂಗ . . . . . (ಚಕ್ಕೆ ಎದ್ದುಹೋಗಿದೆ)
2. ಭಮೂಲಸ್ತಂ . . . . .
3. ವರಿಷ ಂಲರ ಧಾತನ

(2ನೆಯ ಅಡ್ಡಪಟ್ಟಿ.)

4. . . . . ಮಂಡಳೇಸ್ವರಕು . . . . .
5. ಕಾದ . . ತುನವರನರು . . . . .
6. ಗ್ಗಡೆಯ ದತ್ತಿಯ ಚಲಪೆಬಳ . . . . .

*Note.*

This vîragal inscription is full of lacunæ, the slab on which it is incised having peeled off in most places. The date S' 1078 Dhâtri (A.D. 1156) is given. One Basavarasa seems to have fought in a battle and either he or one of his followers seems to have died during this fight.

## 70

On a stone set up in front of the Venkaṭaramaṇasvâmi temple in the village Muḍuba in the same Kalûrkatte hôbali.

Size 3' × 1'

Kannada language and characters.

ಅದೇ ಕಳೂರುಕಟ್ಟೆ ಹೋಬಳಿ ಬಾಣಗದ ಮಜರೆ ಮುಡುಬ ಗ್ರಾಮದ ವೆಂಕಟರಮಣ ದೇವಾಲಯದ ಮುಂದೆ  
ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3' × 1'

ಸೂರ್ಯಚಂದ್ರರು.

ಕನ್ನಡಲಿಪಿ ಮತ್ತು ಭಾಷೆ.

ಚಕ್ರ, ಶಂಖ.

- |                 |                                |
|-----------------|--------------------------------|
| 1. ಶ್ರೀಮತು      | 7. ಬಿಟ್ಟೋಟವನು ದಾದು             |
| 2. ಚೆನ್ನಕೇ      | 8. ಲ ಸಂಕಯಗೆ   ಅಪೂ              |
| 3. ಶವದೇವ        | 9. ಜರಿಯ ಮಗಂರಾ                  |
| 4. ರಿಗೆ ಮುಡುಬ   | 10. ಮನಾತಂಗೆ   ಯೇಲುಂ            |
| 5. ಕಾಮರಸಗೌಡನ ಮ  | 11. ಬಳಿದತ್ತಿ    ದಾನಪ . . . . . |
| 6. ಗ ಬೊಮ್ಮಗೌಡನು | 12. . . . . .                  |

Note.

This inscription records the gift of a garden by Bommagaḍa, son of Kāmara-sagaḍa of the village Mudaba, to the god Chennakēśavadēvaru. The land was to be enjoyed as *umbali* by Dādula Sankaya and Rāmanatha, son of the temple priest. The usual imprecation at the end is lost as the letters here have peeled off. The characters seem to be of the 17th century.

## 71

On a vīragal lying in a jungle to the north of the village Kōṭe, a hamlet belonging to Varakōḍ in the same Kaḷūrkaṭṭe hobli.

Size 9' × 2' — 9"

Kannada language and characters.

ನಗರದ ತಾಲ್ಲೂಕು ಕಳೂರುಕಟ್ಟೆ ಹೋಬಳಿ ವರಕೋಡು ಗ್ರಾಮದ ಮಜರೆ ಕೋಟೆ ಗ್ರಾಮಕ್ಕೆ ಉತ್ತರದಲ್ಲಿರುವ  
ಕಾನಿನಲ್ಲಿ ಬಿದ್ದಿರುವ ವಿರಗಲ್ಲು.

ಪ್ರಮಾಣ 9' × 2'—9"

ಮೇಲ್ಭಾಗದಲ್ಲಿ ನಿಂಹಲರಾಟ, ಪಕ್ಕದಲ್ಲಿ ಚಿತ್ರಕೆಲಸ, ಮಧ್ಯದಲ್ಲಿ ವಿಮಾನ, ಕೈರಾಸ ? ಪಲ್ಲಕ್ಕಿ, ವಾದ್ಯಗಾರರು, ವಿಮಾನ, ಅಪ್ಪರಸ್ಸು, ಕುದುರೆಯುದ್ದ, ಮಲ್ಲಯುದ್ದ. ಮಧ್ಯದಲ್ಲಿ ಅರುಪಟ್ಟಿಗಳಲ್ಲಿ ಅಕ್ಷರಗಳಿವೆ.

I ನೆಯ ಪುಟ—

1. ನಮಸ್ತುಂಗ ಶಿರಸ್ತುಂಗ ಚಂದ್ರಚಾಮರ [ಚಾರ] ವೆ! ತ್ರೈಲೋಕ್ಯ ನಗೆ
2. ರಾರಂಥಂ ಮೂಲಸ್ತಂಭಾಯ ಸಂಧವೆ || ಸ್ವಸ್ತಿಶ್ರೀ

II ನೆಯ ಪುಟ—

3. ಸಕವರುಶ | ೧೨೦೯ ತನೆಯದ್ದುಂಮ್ಮುಖಿ ಸಂವತ್ಸರದ ವೈ
4. ಸಾಖ ಸುದ್ದ ಸಪ್ತಮಾ ಬುಧವಾರದಂದು | ಶ್ರೀಮನು ಮಹಾಮ
5. ಒಡಳಿಸ್ವರಂ ವಯಿರಿ ಮಂಡಳಿಕಗಳ ಗಂಡಗತ್ತರಿ ಭಾನೆಗೆ ತಪ್ಪ
6. ವ ಮಂಡಳಿಕರಗಂಡ ನರಪತಿ ಜಗದಾಳ ವಿರಬರಾದಾಳ
7. ದೇವರಸರು ಹೊಯ್ಸಿಣ ಬರಾಳ ದೇವರಾಯನ ದ

## IIIನೆಯ ಪಟ್ಟಿ—

8. ಇವಯ್ಯ ಮಾಯಿದೇವನ ಕೂಡೆ ಮುತ್ತೂರಲ ಕಾಳಗವಾದ
9. ಂದು ಶ್ರೀಮತು ಆಯಿವತ್ತುನಾಡು ಸಮೇತ . . . . ಆಯ್ದುಮಂ
10. ದಿಂಗೆ ಮೂಡಲಮಂದೆ ನಿಸುವ ಬಲುಗದ ನಾಗೆಯನ
11. ಅಳಿಯ ವೀರದೊಳಂ ಬೇಲನ ಸರಿದೊರೆ ಬಂದ ಪರೆ ಕ್ರಿತಯುಗ
12. ತ್ರೇತದ್ವಾಪಾರ ಕಲಿಯುಗದೊಳಗಣ ವೀರರುಂ ಪರಬಳಸಿಂಗನಂಗ

## IVನೆಯ ಪಟ್ಟಿ—

13. ರದೊಳುಂ ಇಂತು ವೀರದೊಳುಂ ವಿಖ್ಯಾತದೊಳುಂ ತ್ಯಾಗದೊಳುಂ
14. ಂಬೋಗದೊಳುಂ ಮಿಗಿಲೆನಿಸಿದ ಪರಬಳಸಿಂಗ
15. ಬೇಲೆಯನು ಅಯ್ಯತ್ತುನಾಡುದಳಂ ಆ ಎನಲು ವೀ

## Vನೆಯ ಪಟ್ಟಿ—

16. ರದಲ ಪೂರಯಿಸಿತಳ್ಳಿ ಷುಯೆಚ್ಚಿ ಕುದುರೆ ಕಾರಾಳ ಕುತ್ತಿ ಕುತ್ತಿ
17. ನಿಕೊಂಡು ವೀರಸ್ವರ್ಗ್ಗಂ ಪಡೆದನು || ಮಂಗಳ ಮಹಾಶ್ರೀ
18. ಶ್ರೀ|| ಯೀ ಕಲ್ಲ ಮಾಡಿಸಿದ ಗಂಗವಳಿಯ ಬೊಗೆಗೊಡದೇ
19. ವಡೊಂಮ್ಮ ಚಿಕ್ಕನಾಗೆಯ || ಯೀಕಲ್ಲಮಾಡಿದಾತ ಸಿಂ

## VIನೆಯ ಪಟ್ಟಿ—

20. ಗೊಜನ ಮಗ ವೀರೋಜ || ಅರಿದತಲೆ ಹೊರಳಿದ ಮುಂಡಂ ಕರುಳ್ಳು
21. ತ್ತಿದಕಾಲ ತೊಡರು ಹರಿವುತರಕ್ತಂ ಮರಳ್ದಾಂತ ನಿಲುವ ಸುಭಟ
22. ರ ಮರುಳ್ಳ ಸಗಿದ ಜವನ ತೆಟದೆ ಬೇಲನಾಂತಿಹಿದಂ ಯೀಲ್ಲಬ
23. ರೆದಾತ ಗೊರಗೋಡ ಬಲಯ ಸೇನ ಬೋವನಮಗಂ ಬೊಂಮಂಣ

*Transliteration.*

## I band.

1. namas tunga-sīras-tunga-chandra-chāmara [chāra] ve<sup>1</sup> traiḷōkya-naga-
2. rārambhāṃ mūla-stambhāya Sambhave<sup>1</sup> svasti śrī

## II band.

3. Saka varuśa i 1219 taneya Ddu (ṃ) mṃmukhi-saṃvatsarada Vai-
4. sākha suddha saptamī Budhavāradandu śrīmanu mahāma-
5. ṇḍalēsvaram vairimaṇḍalika-gaḷa-gaṇḍa-gattari bhāsege-tappû-
6. va-maṇḍalīkara-gaṇḍa narapati-jagadāḷa vīra-birudāḷa
7. Dēvarasaru Hoysiṇa Ballāḷa Dēvarāyana da-

## III band.

8. ḷavayya Māyidēvana kūḍe Muttūrali kâlagavāda-
9. ṃdu śrīmatu ayivattu-nāḍu-samēta . . . . . aidu-maṃ-
10. dinge mūdala-mandenisuva Balugada Nāgeyana
11. aḷiya vīradolaṃ Bēlana sari dore bandapare Kritayuga-
12. Trēte Dvāpāra-Kaliyuga-dolaṅga vīraruṃ para-baḷa-singa sang-

**IV band.**

13. radoḷuṃ intu viradoḷuṃ vikhyâtadoḷuṃ tyâgadoḷuṃ-
14. ṃ bôgadoḷuṃ migilenisida parabala-singa
15. Bêleyanu ayvattu-nâḍu-dalam â enalu vî-

**V band.**

16. radali pûrayisi taṭṭiriyechchi kudure kâlâḷa kutti kutti-
17. sikoṇḍu Vîra-svarggam paḍedanu<sup>||</sup> mangalamahâ śrî
18. śrî<sup>||</sup> yî-kalla mâḍisida Gangavaḷiya Bogegoda Dê
19. va Bomma Chikka Nâgeya<sup>||</sup> yî kalla mâḍidâta Sim-

**VI band.**

20. gôjana maga Vîrôja<sup>||</sup> arida tale horaḷida muṇḍam karuḷsu-
21. ttida kâla toḍaru harivuta raktam maraḷd ânta niluva subhaṭa-
22. ra maruḷ masagida Javana teṇade Bêlan ântiridaṃ yî kalla ba-
23. redâta Goragôḍa Balaya-sênabovana magam Bommaṇṇa

*Translation.***LL. 1-2.**

Obeisance to Śambhu (the usual stanza).

**LL. 3-4.**

Be it well. In the Śaka year 1219, the year Durmukhi, on Wednesday, 7th lunar day of the bright half of Vaisâkha :—

**LL. 4-8.**

When the illustrious mahâmaṇḍalêśvara, a battle-axe to the necks of the hostile maṇḍalikas, champion over kings, champion over titled heroes, Dêvarasar, fought in Muttûr with Mâyidêva, the general of daḷavayya Hoysana Ballâladêvarâya :—

**LL. 9-10.**

The illustrious son-in-law of Nâgeya of Baluga, which is the eastern *mandu* of the five *mandus*, accompanied by the Ayvattunâḍ :—

**LL. 11-13.**

Who among the heroes of Kṛita, Trêtâ, Dvâpara, and Kali yugas can equal Bêla, who is a lion in battle to the enemy troops?

**LL. 13-17.**

Thus spoken of as great in prowess, fame, liberality and enjoyment, a lion to the hostile forces, Bêlaya displayed his valour to the fullest extent, to the admiration of the army of Ayvattu-nâḍ, met the enemy, pierced them, fired arrows at

them, slew the horse and foot soldiers, was wounded in return and attained the heaven of heroes.

**LL. 18-20.**

Good fortune : Bôgegôda of Gangavali, Dêvabomma, and Chikka Nâgeya got this stone engraved. This stone was made (engraved) by Vîrôja, son of Singôja.

**LL. 20-22.**

The heads (of enemies) being cut off, their trunks rolling, the *toḍar* (chain) of the leg entwined by entrails, their blood flowing, Bêla fought and pierced like the God of Death seized by a demon, the warriors who encountered him again and again.

**LL. 22-23.**

Bommana, son of Balaya-sênabôva of Goragôḍ wrote this.

*Note.*

This vîragal inscription records the exploits of a hero named Bêla who fought on behalf of Dêvarasa against Mâyidêva, the general of the Hoysala king Ballaḷa (III) in the battle at Muttûr. The date of the inscription is given as Ś 1219 Durmukhi Vaiś. sù. 7 Bu which corresponds to April 11, 1296 A.D. taking Durmukhi Ś 1218.

Muttûr is a village nearby in Kerehalli hobli of Nagar Taluk. Dêvarasa of this record is probably the same as Soḍdala Dêvarasa referred to before and was the ruler of Sântalige. See Nagar 61 of 1288 A.D., and 27 of 1302 A.D. There seem to have been constant wars and alliances between the Hoysalas and the Sântara kings of Sântalige province.

**72**

On a vîragal standing in front of the Hoḷeyammanna Îśvara temple in the village Sutta in the same Kalûrkatte hobali.

Size 5' × 3'

Kannada language and characters.

ನಗರದ ತಾಲ್ಲೂಕು ಕಳೂರುಕಟ್ಟೆ ಹೋಬಳಿ ಸುತ್ತಗ್ರಾಮದ ಹೊಳೆಯಮ್ಮನ ಈಶ್ವರ ದೇವಸ್ಥಾನದ ಮುಂದೆ  
ನಿಂತಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5' × 3'.

I ನೆಯ ಪಟ್ಟಿ—

1. ನಮಸ್ತುಂಗಸಿರಚುಂಬಿ ಚಂದ್ರಚಾಮರಚಾರವೆ | ತ್ರಯಶೋಕೃನ್‌ಗರಾರಂಭ
2. ಮೂಲಸ್ತಂಭಾಯಶಂಭವೆ | ಸ್ವಸ್ತಿಶ್ರೀ ಸಕವರು [ಷ] ೧೨೨೪ನೆಯ ಸು

## IIನೆಯ ಪಟ್ಟಿ—

3. ಭಕ್ತುತು ಸಂಪದರದಕಾರ್ತಿಕನುಧ ಪೂರ್ಣಿಮಿ ಮಂಗಳವಾರದಂ
4. ದು ಶ್ರೀಮಂನೃಹಾ ಮಂಡಳೇಸ್ವರ ಅದಿಯರಾದಿತ್ಯ ವೈ
5. ರಿಮಂಡಳಿಕ ಜಗದ್ಧಳಯಹೊಂನಂಕೊಟ್ಟು ಕುದುರೆಯ ಕ

## IIIನೆಯ ಪಟ್ಟಿ—

6. ಟ್ಟುವಮಂಡಳಿಕರಗಂಡ ಗಂಡರಿಗೆಗಂಡ ದಕ್ಷಿಣಸರದ ಅಕೊ
7. ಳಗಿಯ ? ಸೊಡಲದೇವರಸನು ಯೇಬರನಾಯಕ

## IVನೆಯ ಪಟ್ಟಿ—

8. ನಕೂಡೆ ಸಾಲವೂರಲಿಕಾಳೆಗವಾದಲ್ಲಿ ಪರಬಳಸಿಂಗ ಗಂಡ ಜಗದ್ಧ
9. ಳೆಯ ಹೆಣನಕುತ್ತಿ ವೊಡೆಯನಕಾಬನಗಂಡ ರಣದಲಿ ವೊಡೆಯ
10. ನನಿಕ್ಕಿಡಲೋಡಿಬಹನಾಯ್ಕನಗಂಡ ಸುತ್ತದ ಅಮಣಗೆಡೆಯ

## Vನೆಯ ಪಟ್ಟಿ—

11. ಮೂಡಗೆಡೆಯ ಸಿಂಗೆಯನಮಗಂ ಗಂಗತಬಳಿಯ ಮೂಡನು ಸಮ
12. ರಾಂಗಣದಲ್ಲತಳಿತಿರಿದು ಏರಿದ ಕುದುರೆಯ ಮೀರಿದಕಾರಾಳ ಕು
13. ತ್ರಿಕುತ್ತಿಸಿಕೊಂಡು ಸುರಲೋಕಪ್ರಾಪ್ತನಾದನು ಮಂಗಳಮಹಾಶ್ರೀ

## I. band.

1. namas tunga-sirah-chumbi-chandra-châmarâ-chârave | trayilôkya-nagarâ-rambha-
2. mûla-stambhâya Sâmhave | svasti śrî Saka varu 1224 neya Su-

## II. band.

3. bhakrutu-sampvachharada Kârta sudha pûrnami Mangala-vâradan-
4. du śrîman-mahâ-maṇḍalêsvara Adiyarâditya vai-
5. ri-maṇḍalika-jagaddaleya honna-kottu-kudureya-ka-

## III. band.

6. ttuva-maṇḍalikara-gaṇḍa gaṇḍarigegandâ Dakshina-sarada Ako-
7. lagiya Soḍaladêvarasanu Yebara-nâyaka-

## IV. band.

8. na kûḍe Sâlivûrali kâlegavâdalli parabala-singa gaṇḍa-jagadda-
9. leya henana-kutti-voḍeyana-kâbana-gaṇḍa ranadali voḍeya-
10. nan-ikkidâl ôḍi baha nâykana gaṇḍa Suttada Ammaṇa-gedeya

## V. band.

11. Mûḍagedeya Singeyana magam Ganga Tabaliya Mûḍanu sama-
12. raṅganadalli talitiridu êrida kudureya mîrida kâlâlâ ku-
13. tti kuttisi koṇḍu suralôka-prâptanâdanu mangala mahâ śrî

## Note.

This is a viragal recording the heroism and death of a warrior named Mûḍa of Ganga Tabali, son of Singeya (son ?) of Mûḍagede<sup>1</sup>, (son ?) of Ammanagede of the village Sutta. His death took place in a battle at Sâlivûr (same as the present village Sâlûr in Shikarpur Taluk) in which Soḍaladêvarasa was opposed to Yêbaranâyaka. The date is given as Ś 1224 Śubhakrit sam. Kâr. śu. 15 Man corresponding to Tuesday, 6th November 1202 A.D. Soḍaladêvarasa has been referred to in previous inscriptions. The titles applied to him in this record are mahâmaṇḍalêśvara, a sun to the Adiyas, conqueror of the world of hostile maṇḍalikas, enemy to the maṇḍalikas who obtain horses by paying gold, hero to heroes (gaṇḍarige-gaṇḍa). The battle with Yêbaranâyaka at Sâlûr is also referred to in Nagar 27 where Soḍaladêva is said to have engaged in battle against him on behalf of Ballâḍadêva. Yêbaranâyaka was a general under the Yâdava king Ramadêva as can be seen from the next record.

The titles applied to the hero Mûḍa are a lion to hostile forces, conquer of the world of heroes, champion over those who protect their master by piercing dead bodies?, champion over the warriors who run away leaving their masters in danger.

The meaning of *dakṣiṇasarada akolaḡiya* an epithet applied to Soḍaladêvarasa in line 6 is not clear. The letters here, however, are illegible and the reading is doubtful.

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On a viragal, lying in a jungle near the bridge on the Śarâvati river, to the south of the same village Sutta.

Size 10' × 2' — 9"

Kannada language and characters.

ಅದೇ ಸುತ್ತ ಗ್ರಾಮಕ್ಕೆ ದಕ್ಷಿಣದಲ್ಲಿ ಶರಾವತಿ ಹೊಳೆಯ ಸೇತುವೆಗೆ ಒಂದು ಫರ್ಲಾಂಗ್ ದೂರದಲ್ಲಿರುವ  
ಕಾನಿನಲ್ಲಿ ಬಿದ್ದಿರುವ ವಿರಗಲ್ಲು.

ಪ್ರಮಾಣ 10' × 2'—9"

Iನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ—

1. ನಮಸ್ತುಂಗಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರಚಾರವ ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾ
2. ಯಶಂಧವೇ ಸ್ವಸ್ತಿಶ್ರೀಸಕವರಃಸ ೧೨೦೨ನೆಯ ಮನುಮಥ ಸಂವತ್ಸರದ

IIನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ—

3. ಮಾಘಸುದ್ದ ಪಾಡ್ಯ ಅದಿತ್ಯವಾರದಂದು ಶ್ರೀಮನುಮಹಾಮಂಡಲೇಸ್ವರಂ  
ವೈರಿಮ
4. ಂಡಳಿಕಗಳಿಗಂಡಗತ್ತರಿ ಹೊನ್ನಕೊಟ್ಟು ಕುದುರೆಯಕಟ್ಟುವ ಮಂಡಳಿಕರ
5. ಗಂಡ ತುಳುವರಾಯ ಸ್ಥಾಪನಾಚಾರ್ಯ ಭಾಸೆಗೆ ತಪ್ಪುವ  
ಮಂಡ
6. ಳಿಕರಗಂಡ ಮಂಡಳಿಕಕರಾರಿಕಕತ್ವ (ಹ) ಮಲ್ಲವೀರ

<sup>1</sup> Mûḍagede is probably an abbreviation for Mûḍahaggade.

## IIIನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

7. ಕೋಟೆನಾಯ್ಕನು ಯಾದವನಾ[ರಾ]ಯಣ ರಾಮದೇವರಾಯನದಳವಯ್ಯ ಏ
8. ಭರಪನಕೂಡೆ ಮುಗುಳಿಗೇರಿಯಲ್ಲಿ ಕಾಳಗವಾದಂದು | ಶ್ರೀಮತು ಅಯ್ಯ
9. ತ್ತು ನಾಡನಾವಿರೂರ ಅಯಿದು ಮಂದಿಂಗೆ ಮೊದಲ ಮಂದೆನಿಸುವ ಸುತ್ತದ
10. ವೊಡಿಯಣನಮಗನು ವೀರ . . . . . ಕಲಿಸಂಗಾರುಂಬಂ

## IVನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

11. ದಪರೆಕ್ರುತಯುಗತೇತಾದ್ವಾಪರ ಕಲಿಯುಗದೊಳಗಣವೀರರು
12. . . . . ಸಂಗರದೊಳು | ಯಿಂತು
13. ವೀರದೊಳಂ ವಿಖ್ಯಾತದೊಳಂತ್ಯಾಗದೊಳಂ ಭೋ
14. ಗದೊಳಂ . . . . . ಭಾ
15. ನೆಗೆ . . . . . ಭಾನೆಗೆ ಪೂರಯಿಸಿತ್ತಳ್ಳಿ
16. ಏದಿ ಕುದುರೆಕಾರಾಳ ಕುತ್ತಿ ಕುತ್ತಿಸಿಹೊಂಡು ಸುರರೋಕ ಪ್ರಾಪ್ತನಾದನು  
ಮಂಗಳ
17. ಮಹಾಶ್ರೀ|| ಯಾಕಲ್ಲಂ ಕಂಡಿಸಿದಳು ಆತನತಾಯಿ ಕಾಳಿಗೇಡಿ | ಯಾಕಲ್ಲ
18. ಮಾಡಿದೊನು ಕಲುಕುಟಗಿಸಿಂಗೋಜನಮಗ ಬೀರೋಜನು ಮಂಗಳ ಮಹಾಶ್ರೀ

## I. Band.

1. namas tunga-śiraś-chumbi-chandra-chāmara-chārave trailōkya-nagarā-rambha-mūlastambhā-
2. ya Śambhavē! svasti śrī Saka varusa 1218 neya Manumatha-samvachharada

## II. Band.

3. Māgha suddha pādya Âdityavâradandu śrīmanu mahâ-maṇḍalêsvaram  
vairi-ma-
4. ṁḍalika-gaḷa-gaṇḍagattari honna koṭṭu kudureya kaṭṭuva maṇḍalikara
5. gaṇḍa Tuḷuvarâya-sthâpanâ-chârya bhâsege tappuva maṇḍa-
6. ḷikara gaṇḍa maṇḍalika-kathâri kara-hattha-malla vîra

## III Band.

7. Kôṭenâykanu Yâdava nâ [râyana] Râmadêvarâyana daḷavayya Ê-
8. bharapana kûḍe Muguligêriyalli kâlagaṇvâdandu śrīmatu aiva-
9. ttu-nâḍa sâvirûra ayidu-mandinge modalaṁnandenisuva Suttada
10. Voḍiyaṇana maganu Vîra . . . . . Kalisaṁg âruṁ baṁ-

## IV. Band.

11. dapare Krutayuga-Trêtâ-Dvâpara-Kaliyugadoḷagaṇa vîraru
12. . . . . sangaradoḷu | yintu
13. vîradoḷaṁ vikhyâtadoḷaṁ tyâgadoḷaṁ bhô-
14. gadolaṁ . . . . . bhâ-
15. sege . . . . . bhâsege pûrayisi taḷti-



16. ridu kudure kâlâla kutti kuttisikonḍu Sura-lôka-prâptanâdanu mangala  
 17. mahâ śrî || yî kallaṁ kaṇḍisidaḷu âtana tâyi Kâlîgaḍi<sup>1</sup> yî kalla  
 18. mādîdonu Kalukuṭiga Singôjana maga Bîrôjanu mangala mahâ śrî

*Note.*

This is another vîragal inscription similar to the previous one. It records a battle between Kôṭenâyaka and Êbharapa, general of the Yâdava king Râma-dêvarâya (1271-1309) at Muguligêri on Sunday the 1st lunar day of the bright half of Mâgha in the year Manmatha S' 1218 and the exploits and death of a warrior named Kalisa, son of Voḍiyaṇa, resident of the village Sutta which is described as the foremost *mandu* among the five *mandus* of 1,000 villages of the Ayvattunâḍu (ayvattu-nâḍa sâvirûra ayidu-mandinge modala mand enisuva). Mandu is a small collection of villages smaller than nâḍu in parts of the malnâḍ districts of Mysore. Some patels are styled mande patels who are entitled to special honours in all the villages which form the mande.

Ś 1217 is Manmatha and Mâgha śu. 1 of this year is Saturday, January 7, A.D. 1296. If, however, we take the solar month corresponding to Mâgha, *viz.*, Kumbha or Mâsi as the month meant, then the date corresponds to Sunday, 5th February A.D. 1296. Probably this is the day meant.

Kôṭeyanâyaka is stated to have been the king of Sântalige-sâvira kingdom with Hosagunda as capital (see Sagar 97 of 1292, also Nagar 61 of 1288, Sagar 31 of 1290, 89 and 110 of 1292, 102 of 1293, 96 of 1299, 45 of 1300). Various titles are applied to him in inscriptions. In the present record we find the following epithets mahâmaṇḍalêśvara, shears (gaṇḍa-gattari) for the necks of hostile *maṇḍalîkas*, subduer of the *maṇḍalîkas* who obtain horses by purchase, establisher of the Tuḷu kings, subduer of the chiefs (*maṇḍalîkas*) who break their word, a dagger to *maṇḍalîkas*, *karahatthamalla* (?)

For Êbharapa see the previous record. The inscription stone is stated to have been ordered to be set up by the hero's mother Kâlîgaḍi and the engraver of the stone is named Bîrôja, son of the *kalakuṭiga* Singôja.

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On the four sides of a slab lying in the jungle near the village Hebbailu in the same Kalûrkatte hobli.

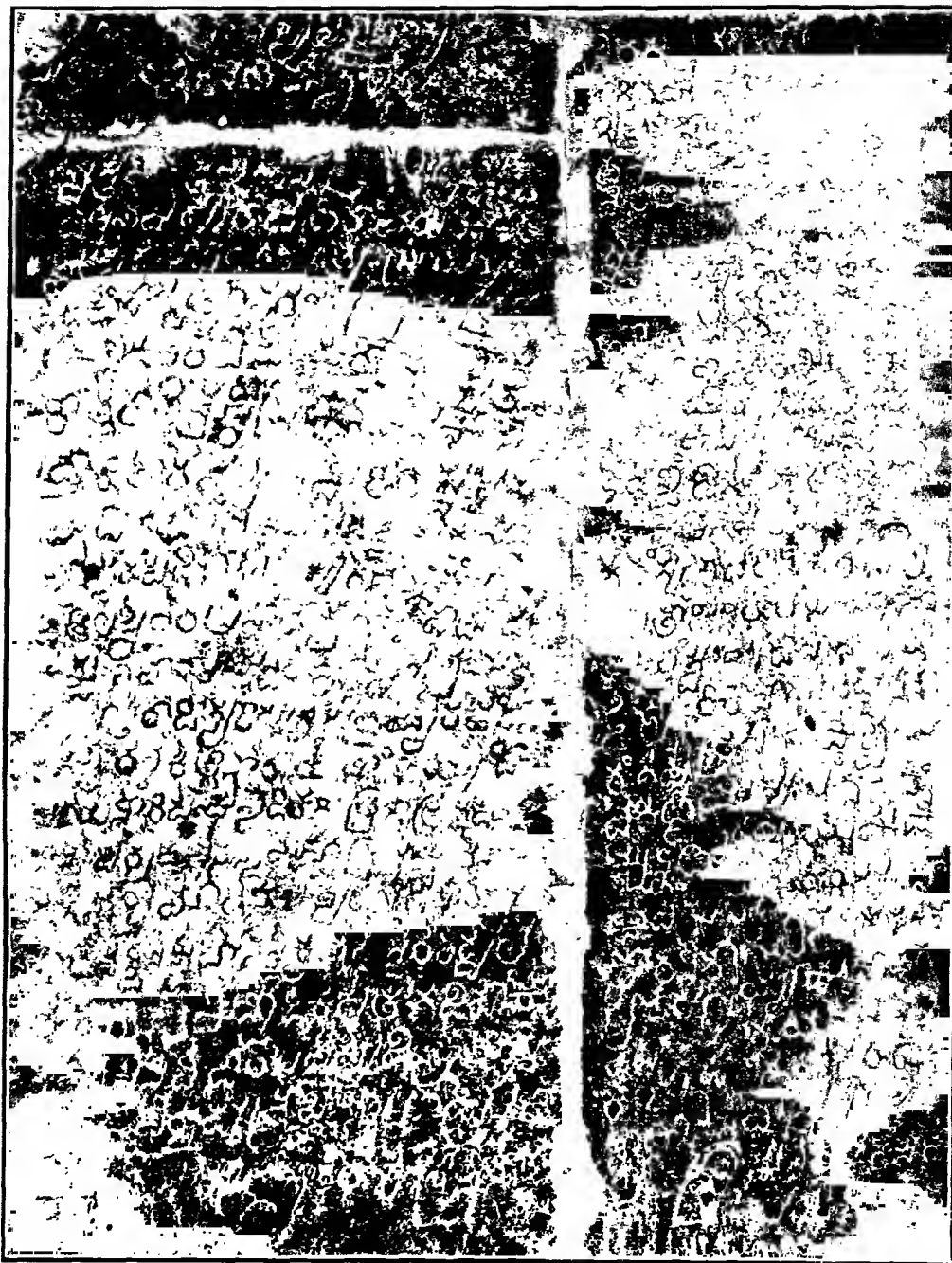
PLATE XXIV.

Size 5' × 3'

Kannada language and characters.



STONE INSCRIPTION OF VIRA-SANTARA-DEVA.



(No. 74—p. 190.)

ನಗರ ತಾಲ್ಲೂಕು ಕನಕಾ ಹೋಬಳಿ ಹೆಬ್ಬೆಲು ಗ್ರಾಮದ ಬಳಿ ಕಾನಿನಲ್ಲಿ ಬಿದ್ದಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5" x 3"

I

1. ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಧುವನಾತ್ರಯಶ್ರೀಪೃಥ್ವೀ
2. ವಲ್ಲಭಮಹಾರಾಜಾಧಿರಾಜ ಪರಮೇ
3. ಸ್ವರ ಪರಮಭಟ್ಟಾರಕ ಸತ್ಯಾತ್ರಯ ಕುಳ
4. ತಿಳಕ ಚಾಳುಕ್ಯಾಧರಣ ಶ್ರೀಮತ್ಪ್ರೇಮೇ
5. ಕೃಮಲ್ಲದೇವರವಿಜಯ ರಾಜ್ಯಮುತ್ತ
6. ರೋತ್ತರಾಭಿವೃದ್ಧಿ ಪ್ರವರ್ಧಮಾನಮಾಚಂ
7. ದ್ರಾಕ್ಷತಾರಂಸುತಮಿರೆ ಸ್ವಸ್ತಿನ
8. ಮಧಿಗತ ಪಂಚಮಹಾಶಬ್ದಮಹಾ ಮ
9. ಣ್ಣೇಶ್ವರಂ ಪಟ್ಟಿಪೊಂಬುಲ ಪುರವೇಶ್ವರಂ  
ಪದ್ಮಾ
10. ವತೀಲಬ್ಧವರಪ್ರ ಸಾಧಂಮೃಗಮಪಾಮೋದಂ
11. ಕನ್ದುಕಾಚಾರ್ಯಮನ್ದರಧೈರ್ಯಂ ಸುಧಟಸಂಸ್ತು
12. ತ್ಯಂ ಸಾನ್ತರಾದಿತ್ಯಂರಿಪುಕರೀಂದ್ರ ಕಣ್ಣೀರವಂ ರಣ
13. ರಂಗ ಭೈರವಂ ಕೀರ್ತಿನಾರಾಯಣಂ ಸಾರ್ಯಪಾ
14. ರಾಯಣಂ ರಿಪುಮಣ್ಣಳಕ ಗೋತ್ರಗೋತ್ರಾಚಳವಜ್ರ
15. ದಣ್ಣಂ ಬಿರುದಭೇರುಣ್ಣಂ ಮಹೋಗ್ರಾನ್ವಯನ ಧಸ್ತ
16. ಳ ಗಭಸ್ತಿಮಾಳಿಯ ತುಳುಬನಾರ್ಯ
17. ಶಾಳಿ ವಸ್ತಿಸನ್ನೋಹಾನನ್ನೀಕೃತ ಸುನ್ದರ ಕಲ್ಪಲ
18. ತಾಂಕುರನರಿಮಣ್ಣಳಕಪತಂಗ ದೀಪಾಂಕು
19. ರಂ ವಿಸಿನನ ವಿಜಯ ವಿಪುಳೀಕೃತ ಕೃತ
20. ಪ್ರತಿಜ್ಞಂ ಬಿರುದ ಸರ್ವಜ್ಞಂ ನಾಮಾಧ್ಯನೇ ಕಾಂ
21. ಕಮಾಳಾಸಮಳಂಕೃತರ್ ಶ್ರೀಮತ್

II

22. ವೀರನಾನ್ತರ ದೇವರ್ ಸಾನ್ತಳಿಗೆ
23. ಸಾಸಿರ ಮುಮಂ ನಿಷ್ಕಂಟಕಮಾ
24. ಗಿ ಪ್ರತಿಪಾಲಿನಿ ಸುಖ ಸಂಕ
25. ಥಾ ವಿನೋದದಿಂ ರಾಜ್ಯಂಗೈಯುತ್ತ
26. ಮಿರೆ ಶ್ರೀ ತತ್ವಾದ ಪದ್ಮೋಪಜೀವಿ
27. ಸ್ವಸ್ತಿಸಮಸ್ತದ್ವಿಸ್ತರಾ ರಾ
28. ತೀರ್ಥಕುಂಭ ಸ್ಥಳೀವಿದಾರುಣ ದಾ
29. ರುಣ ಕರಾಸಿಧಾರಾಸಕ್ತ ಮುಕ್ತಾ
30. ಪಳಮಾಳಾಳಂಕಾರ ವೀರನಾರೀಮ
31. ಣಿ ಹಾರಾಯಿತ ಧುಪಾದಣ್ಣ ನಕಿ
32. ತ ಮಹಾವಾಹಿನೀ ಮಹೀಧರವ
33. ಜ್ರದಣ್ಣಂ ಜಿನ ಧರ್ಮಪ್ರಾಕಾರಂ
34. ನಿಜಗೋತ್ರನಿಸ್ತಾರಂ ಧರ್ಮರತ್ನಾ

35. ಕರಂ ಸುಧಾಚಾರಿ ಭೀಕರಂ ಪತಿ
36. ಹಿತಾಂಜನೇಯಂ ಸಾರ್ಯಗಾಂ
37. ಗೇಯಂ ಸ್ವಾಮಿದ್ರೋಹದಿಶಾಪ
38. ಟ್ಟಂ ಪೈರಿಕೋಟಿಪುರಟ್ಟಂ ರಣ
39. ರಂಗ ಕ್ಷೇತ್ರಪಾಳಂ ಮಚ್ಚರಿಸು
40. ವರೆಡ್ಡಯಸೂಲಂ ದಳದಿಂ
41. ಮುನ್ನಿಱುವ ಆಯುಮಂಮೆ
42. ಟುಪಂಸುಕವಿಕೋಕಿಳಸಹ
43. ಕಾರನೇಕಾಂಗ ವೀರಂ ವಿಶಾಸ ವಿ
44. ದ್ಯಾಧರಂ ಧೈರ್ಯಮುಷೀಧರಂ
45. ಉಪಾಯ ನಾರಾಯಣಂ ನೀತಿಪಾ (ಚಾ?)
46. ರಾಯಣಂ ಬೀರುಗನಗರುಡ
47. ನಾಮಾದಿಸಮಸ್ತ ಪ್ರಸನ್ನ ಸ
48. ಹಿತ ಶ್ರೀಮನ್ನಕುಲರಸರ್

(ಇದರ ಮೇಲ್ಗಡೆ)

(ಅಕ್ಷರಗಳು ಚಕ್ಕೆ ಎದ್ದುಹೋಗಿವೆ.)

49. ಸ್ಮರರೂಪರುನ್ನತ ಸ್ವಕುಲರ
50. ಸನತನಯಜ್ಞಗಕ್ಕೆರಾ
51. ಮನ್‌ಲಕ್ಷ್ಮೀಧರದೇವೆಂದೆ
52. ನ್ನಡೆ ಚಾಪುಣ್ಣರಾಯ
53. ನುಂ ನಾಗವರ್ಷನುಂಕರ
54. ಮೆಸೆದರೆ || ಮಂಗಳ

### III

ಕಲ್ಲಿನ ಮುಂಭಾಗ

(ಕೆಳಗಡೆ)

55. ವೃತ್ತ || ಕೆಡೆಯದಪೆ [೦] ಮಹಾಮಹಿಮ ರಾಜ
56. ಸುತಪ್ರತಿಪತ್ತಿಯೆಂಬವಂ ತಡೆಯದೆ ವೀರಸಾನ್ತ
57. ರ ಮಹೀಪತಿತಾದಮೆಗೆಯ್ದು ಕೊರೊಡಂಬಿ
58. ಡೆನಿಜಪುತ್ರನೀಂಬರಿ ಸೆನಿಪೀನೆಗಪ್ಪೆಯನೆಯ್ದೆ
59. ಕೊಟ್ಟನೆನ್ನಡೆ ದೊರೆಯಾಪ್ಪರಾನ್ನಗುಲಭೂಪ
60. ನೊಳೆ ವಸುಧಾತಳಾಗ್ಯದೊಳು || ಪರಮ
61. ಶ್ರೀಜಿನಿಷ್ಪದ್ಮವಮನೆಪೊರ್ ಶಾಸ್ತ್ರಾಗ
62. ಮಾಂಭೋದಿಗಳ್ ಗುರುಗಳ್‌ಭಾವಿಸೆ ಪು
63. ಪ್ಪಸೇನ ಮುನಿಪರತ್ತಿಪ್ರಿಯಂ ವೀರಸಾ
64. ನ್ನರ ಭೂಮಿಪತಿ ತನ್ನೆ ತಾಂ ಪಡಿಯುಂ
65. ಶ್ರೀಕಾಟಿತಾಯ್ವೆಂಪಳಂ ಕರಿನುತ್ಪಿಟ್ಟು
66. ಯಬ್ಬೆ ಯೇನಗುಲಭೂಪಾಳಂ ಮಹಾ
67. ಧನ್ಯನೊ || ನಗುಲರಸನ ಚಿತ್ತಪ್ರಿಯೆ
68. ಮೃಗರೋಚನೆ ದಣ್ಣ ನಾಯಕೊಡ್ಡಮ್ಮನ

(ಈ ಪುಟಗಳ ಮೇಲ್ಗಡೆ ಕೆತ್ತಿರುವುದು.)

69. ಅಯ್ಯುಂಮನ್ನಿನ ಸಾಸಿ  
70. ವರ್ ಕಂಡುಕಾಪ್ಪ  
71. ರಕ್ಕೆ [ಇ]ದನಳಿದಂಕ  
72. ವಿರೆಯನಳಿದಮ್

(ಬಲಭಾಗ ಕೆಳಗಡೆ)

73. ಚಿತ್ತಾರಿ ಕೇತೋಜನ ಮಗಂಬಡ್ಡೆ  
74. ಗಿರಿಯೋಜಂ ಈ ಶಾಸನದ ಕಲ್ಲಂ  
75. ಗೆಯ್ಯಂ

## IV

76. ಪುತ್ತಿಗುಣಾನ್ವಿತೆಚಟ್ಟ  
77. ಬ್ಬರಸಿಗೆ ದೊರೆಯಾದ್ದಾನ  
78. ಧರ್ಮಶೀಲೋನ್ನತಿಯೋಳ್  
79. ಸಕವರ್ಷ ೯೭೫ನೆಯ ದು  
80. ಮ್ಮತಿ ಸಂವತ್ಸರಂ ಪ್ರವರ್ತ್ತಿಸೆ  
81. ವೈಶಾಖಮಾಸದ ಕೃಷ್ಣಪೆ  
82. ಕ್ಷದೇಕಾದಶಿ ಆದಿತ್ಯ  
83. ಪಾರದನ್ನು ಶ್ರೀಮನ್ನಹಾ  
84. ಮಣ್ಣಿಳೇಶ್ವರಂ ವೀರಸಾನ್ತರ  
85. ನಗುಲರನಂಗೆ ಪೆರ್ವೆಯ  
86. ಲ್ಲನ್ನೆರಪಿಟುದೆಪಿ  
87. ಬಿಟ್ಟೆಯುಮಂ ಕಾದುಪರಿಹಾ  
88. ರಂಬಿಟ್ಟಂಕೆಗೆಡು ಕರ್ಕಾಡಿನೀ  
89. ಮಯ್ಯಾದೆಯನಳಿದಂ ವಾ  
90. ರಣಾಶಿಯೋಳ್ ಕುರುಕ್ಷೇ  
ಮೇಲ್ಭಾಗ  
91. ತ್ರದೋಳನಾಸಿರಕವಿರೆಯುಂ  
92. ಪಾವ್ವರುಮನಳಿದ ಪಾತಕನ  
93. ಕ್ಕುಂ | ಸ್ವದತ್ತಾಂ ಪರದತ್ತಾಂವಾ ಯೋ  
94. ಹರೇತ ವನುನ್ದರಾಂಪಪ್ಪಿರ್ವರ್ಷನ  
95. ಹಸ್ರಾಣಿವಿಷ್ಣಾಯಾಂಜಾಯತೇಕ್ರಿ  
96. ಮಿಃ ಂ ವಿಪ್ರಕುಳಾಂಬರ ಚಂದ್ರಂ  
97. ಶ್ರೀಪ್ರತಿಮೆಯ ಮಾರಸಿಂಗ  
98. ತನಯಂ ವಿದ್ವದ್ವಿಪ್ರಂ ಗಂಗನ್ನಪನಿ  
99. ಯೋಗಪ್ರಭು ಕವಿರಾಜ ಪಲ್ಲಥಂಗೋ  
100. ವಿನ್ದಂ

ಬಲಭಾಗ (ಮೇಲ್ಗಡೆ)

101. ಪೆರ್ವೆಯಲ್ಪನ್ನೆರಡು  
102. ಪೊಂಬುಣ್ಣನಾಡೋಳಿ  
103. ಧತ್ತಗಾವೆಹಾದಿಗಾ

104. ಕಡಗೋಡಮ್ಮನೆ ಪನ್ನೆರ  
 105. ಡುಮನೆಲವಯಲುಂ ಪಾ  
 106. ಟಿಗಾರಂ | ಬೀರ[ರ]ಸಿ ನುನಗುಲ  
 107. ರಸನುಮೆಯ್ದೆವೆ ತಂಸಾಸಿರ  
 108. ಗದ್ಯಾಣಂ || ಮಂಗಳಂ

*Transliteration.*

I.

1. svasti samasta-bhuvanāśraya śrī-prithvī-
2. vallabha mahā-rājādhirāja paramē-
3. svara parama-bhaṭṭāraka Satyāśraya-kuḷa-
4. tilaka Chāḷukyā-bharaṇa śrīmat-Trailō-
5. kyamalla-dēvara vijaya-rājyaṁ utta-
6. rōttarā-bhivṛidhi-pravarddhamānam āchan-
7. drārka-tāraṁ saluttamire svasti sa-
8. madhigata-pancha-mahāśabda-mahā-ma-
9. ṇḍaleśvaraṁ Paṭṭi-pombulcha-puravarēśvaraṁ Padmā-
10. vati-labdha-vara-prasādaṁ mṛiganāda-mōdam
11. Kandukāchārya Mandara-dhairyaṁ subhaṭa-samstu-
12. tyam Sāntarādityam ripu-karīndra-kaṇṭhīravam raṇa-
13. ranga-Bhairavam kīrti-Nārāyaṇam saurya-pā-
14. rāyaṇam ripu-maṇḍalika-gōtra-gōtrāchala-vajra
15. daṇḍam biruda-bhēruṇḍam mahōgrānvaya-nabhasta-
16. la-gabhastimāliya atula-bala-saurya-
17. śāli vandi-sandōhā-nandīkṛita-sundara-Kalpala-
18. tāṁkuran ari-maṇḍalika-patanga-dīpāṁku-
19. raṁ visisana-vijaya-vīpulīkṛita-kṛita
20. pratijñam biruda-sarvajnam nāmā dyanēkām-
21. kamālā-samaḷamkṛitar śrīmat

II.

22. Vīra-Sāntaradēvar Sāntalige-
23. sāsiramumam nishkaṇṭaka-mā-
24. gi pratipālisi sukha-sanka-
25. thā-vinōdadiṁ rājyaṁ geyyutta-
26. mire tat-pāda-padmōpajīvi
27. svasti samastadustarā-rā-
28. tībha-kumbhasthālī-vidāruṇa-dā-
29. ruṇa-karāsi-dhārā-sakta-muktā-
30. paḷa-mālāṇkārā vīra-nārī-ma-

31. ni-hârâyita-bhujâdaṇḍan ahi-
32. ta-mahâ-vâhinî-mahîdhara-vâ-
33. jradāṇḍam Jina-dharmma-prâkâram
34. nija-gôtra-nistâram dharmma-ratnâ-
35. karam subhatâri-bhîkaram pati-
36. hitâñjanêyam saurya-Gân-
37. gêyam svâmidrôha-diśâpa-
38. tṭam vairi-kôṭi-gharattam rana-
39. ranga-Kshêtrapâlam machcharisu-
40. var-eldeyasûlam dalaḍim
41. munniriva âyunaṁ me-
42. revam sukavi-kôkîlasaha-
43. kâran êkângavîram viḷasa-vi
44. dyâdharam dhairyya-mahidharan
45. upâya-Nârâyanaṁ nîti-pâ (châ ?)
46. râyanam Bîrugana-garuḍa
47. nâmâdi-samasta-prasasti-sa-
48. hita śriman Nakularasar

(Above this)

49. smara-rûpar unnatar Nakulara-
50. sana tanayar jjagakke Râ-
51. man Lakshmîdhararende-
52. ndaḍe Châvunḍarâya-
53. num Nâgavarmmanum kara-
54. m esedare || mangala

(Front side)

### III (Below)

55. vṛitta<sup>||</sup> keḍeyada pe [m] mahâ-mahima-râja-
56. suta-pratipattiyembivaṁ taḍeyade Vîra Sânta-
57. ra-mahîpati tâ dayegeydu kolvoḍam bi-
58. ḍe nija-putra nîm barisenipî negalṭeyan eyde
59. koṭṭan endade doreyârpparâr Nagulabhûpa-
60. nol î-vasudhâ-taḷâgradolu | parama-
61. śrîjînan ishṭadaivamenepor śâstrâga
62. mâmbhôdigal gurugal bhâvise Pu-
63. shpasêna-munipar attipriyaṁ Vîra-Sâ
64. ntara bhûmipati tande tâṁ Paḍiyaraṁ
65. śri-Kâṭi tây pempalaṁkarisuttild Are-



66. yabbe ye [ne] Nagulabhûpāḷam mahā-  
 67. dhanyanô || Nagularasana chitta-priye  
 68. mṛiga-lôchane daṇḍanâyak Oḍḍammana

(Top)

69. aidum mandina sâsi-  
 70. vaṛ kaṇḍu kâppa-  
 71. r akke idan aḷidaṃ ka-  
 72. vileyan aḷidaṃ

*Lower part (right hand side)*

73. Chittâri Kêṭôjana magam Badda-  
 74. gi Âyvôjam i śâsanada kallam  
 75. geydam

#### IV.

76. putri guṇânvite Chatta-  
 77. bbarasige doreyâr dâna-  
 78. dhamma-śîlônṇatīyol  
 79. Saka-varsha 975 neya Du-  
 80. rmmati-samvatsaram pravarttise  
 81. Vaisâkhamâsada krishṇapa-  
 82. kshad êkâdasi Âditya-  
 83. vâradandu śrîman-mahâ-  
 84. maṇḍaḷeśvaram Vira-śântara  
 85. Nagularasange Pervvaya-  
 86. l-panneraḍaṛa kirudere  
 87. bittiyumam kaḍu parihâ-  
 88. ram biṭṭ Amkegēḍu kalnâḍ intî-  
 89. maryâdeyan aḷidaṃ Vâ-  
 90. raṇâṣiyol Kurukshê-

*Top.*

91. tradol sâsira-kavileyum  
 92. pârvaruman aḷida pâtakan a-  
 93. kkum | sva-dattâm para-daṭṭâm vâ yô  
 94. harêta vasundharâm shashtir-varsha-sa-  
 95. hasrâṇi viśṭhâyâṃ jâyatê kri-  
 96. miḥ | vipra-kuḷâmbara-chandram  
 97. śrî Pratimeya Mârasinga-  
 98. tanayam vidvad-vipram Ganganripa-ni-

99. yôga-prabhu Kavirâja-vallabham Gô-  
100. vindam

*Right hand side top.*

101. Pervvayal-panneradu  
102. Pombulcha-nâdoḷe  
103. Bhattagâve Hadigâ  
104. la Kadagôda Maisepannera-  
105. duma Nelivayalum Pâ  
106. ligâram<sup>1</sup> Bîra [ra] sinu Nagu la-  
107. rasanum eydivetam sâsira-  
108. gadyânam<sup>11</sup> mangalam

*Translation.*

#### LL. 1-7

Be it well. While the refuge of the whole universe, favourite of Fortune and Earth, king of kings, Paramêśvara Parama-bhaṭṭâraka, an ornament of the Satyâśraya family, a jewel of the Châlukyas, the illustrious Trailôkyamalladêvar's victorious kingdom was prospering increasingly to last as long as the moon, sun and stars endure :--

#### LL. 8-26

Be it well. When the illustrious Vîra Śântara-dêvar, obtainer of the band of five instruments, mahâmaṇḍalêśvara, lord of the excellent city of Paṭṭi-Pombulcha, obtainer of boons from Padmâvati, delighter in musk, expert in ball-playing, a Mandara (mountain) in courage, worthy of praise from good warriors, a sun to the Śântaras, a lion to the great elephants the enemies, a Bhairava in the battle-field, a Nârâyana in glory, great in heroism, a thunderbolt to the mountains the families of hostile maṇḍalikas, a Bhêruṇḍa to the titled, a sun to the firmament the great Ugra family, possessed of great might and prowess, a beautiful young Kalpa creeper delighting the assemblage of the bards, a flame to the moths the hostile maṇḍalikas, fulfiller of vows, great on account of the slaughter of enemies and victory over opponents (visisana-vijaya-vipuḷkṛita-kṛita-pratijnam), all-knowing to the titled, adorned with these and other garlands of famous qualities, was ruling the Sântalige thousand without obstacles and reigning in peace and wisdom :—

#### LL. 27-48

Be it well : The illustrious Nakularasar, possessed of arms which are like garlands to the wives of heroes adorned with chains of pearls clinging to his terrible sword splitting the globes of the elephants of all the enemies difficult to conquer ; a thunderbolt to the mountains, the great armies of enemies ; a fortress to the Jina

religion (Jina-dharma); bringer of glory to his family, an ocean to righteousness, terrible to hostile warriors, Âñjanêya in doing good to his master, a Bhîshma in valour, destroyer of traitors, a mill-stone to crores of enemies, *Kshêtrapâla* to battle-field, a spear to the chests of enemies, foremost in battle, exhibitor of prowess (*âyu* in line 41 seems to be a mistake for *śaurya*), a mango-tree to the cuckoos the good poets, sole hero, a Vidyâdhara in sport, a mountain in courage, a Nârâyana in strategy, skilled in polity, a Garuḍa of Bîruga<sup>1</sup>, possessed of these and other attributes :—

#### LL. 55-60.

(The meaning of this stanza is not clear. It seems to praise the devotion to his king shown by Nagulabhûpa and there is some connection with his son but this is not clear).

#### LL. 60-66.

How fortunate is Nagulabhûpâla when it is said that his preceptor was the sage Pushpasêna, who was an ocean to the great śâstras which speak of the great Jina as the favourite deity, his king being Vîra-Śântara, beloved of the supplicants, his father being the Paḍiyara (same as Pratîhâra, lit. door-keeper) Kâṭi, and his mother Aṇeyabbe, adorned with fame.

#### LL. 67-68, 76-78.

Who can equal in the greatness of charity and good conduct the good Chaṭṭabarasi, beloved of Nagularasa, possessed of eyes resembling those of the deer, and daughter of danḍanâyaka Oḍḍamma ?

#### LL. 79-100.

During the year Durmati, Śaka year 975 on Sunday the 11th lunar day of the dark half of Vaiśākha, the illustrious mahâmaṇḍalêśvara Vîra-Śântara gave away to Nagularasa as *kalnâḍ*, Ankegêḍu free of taxes and also the right to collect the *kirudexe* and *biṭṭi* of Pervvayal 12. He who destroys this charter will incur the sin of killing in Vâraṇâsi and Kurukshêtra thousand tawny cows and Brahmans. He who confiscates the earth given away by one self or by others will be born as a worm in ordure for 60,000 years. Gôvinda, the favourite of the king of bârds (*kavirâja* or<sup>1</sup>), a great officer under the Ganga king, son of Mârasinga of Śrîpratima and a moon to the firmament, the Brahman family, (is the author of this inscription).

1. Garuḍas are warriors who faithfully follow their master even to death. There are instances of Garuḍas who committed suicide in accordance with their vows when their masters died. The general Lakshma was one such Garuḍa (E. C. V. Belur 112) Bîruga is the abbreviation for Bîra Śântara, the king.

**LL. 101-108.**

Pervvayal 12, in Pombulchanâd, Bhattagâve, Hâdigâla, Kadagôdu, Maise 12, and Nelivayal, and Pâligâru, all these with a present of 1,000 gadyânas, Nagularasa got from Birarasa. Good fortune.

**LL. 49-50.**

The great sons of Nakularasa, possessed of the form of Cupid, value of Châvunḍarâya and Nâgavarmma, shone greatly as if they were Râma and Lakshmî-dhara to the world.

**LL. 69-72.**

May the Thousand of the five Mandus watch and protect :—He who destroys this has killed tawny cows.

**LL. 73-75.**

The mason (baḍḍagi) Ayvôja, son of Chittâri (line-worker or sculptor) Kêtoja, carved this inscription stone.

✓ *Note.*

This stone inscription is incised on the four sides of a square pillar lying in a jungle near the village Hebbayal. It consists of nearly 108 lines engraved on all the 4 sides. Of these lines 55-68 may be taken to be in continuation of lines 1-48: and lines 76-100 in continuation of line 68 may be next taken: lines 49-54 in the II face may be taken in continuation of this: lines 69-72 and 73-75 in the III face are in continuation of the above. Apparently after the IV face was also incised, the remaining portion of the inscription was carved on the top of the II face and on the top and a side of the III face.

The record belongs to the reign of the king Vira Śântaradêva, king of Sântalige 1,000 kingdom who belonged to the dynasty of the Śântara kings with their capital at the present village Humcha (called Paṭṭi Pombuchchapura in the inscription). A minister of his with various titles named Nagularasa is described in lines 27-67. Both the minister and the king are stated to be Jainas. Nagularasa is stated to have offered his own son to his master Vira-Śântara but the meaning of the verse referring to the same (lines 55-60) is not clear. Pushpasêna, the Jaina guru is said to be the preceptor of Nagularasa, Paḍiyara Kâṭi and Areyabbe his parents. Nagularasa had as his wife Chaṭṭarasi, daughter of the daṇḍanâyaka Oḍḍamma and two sons named Châvunḍarâya and Nâgavarmma.

The record registers the gift as *kalnâḍ* of Ankegeḍu and the remission of the *kirudere* (minor tolls) and *bittî* (forced labour) of the division Pervvayal 12 to Nagularasa by the king Vira Śântara (lines 85-88). Further it is also stated that in addition to Pervvayal 12, Bhattagâve, Hâdigâla, Kada-gôdu, Maise 12, Nelivayalu, etc., were also given by Birarasa (Vira Śântara) to Nagularasa. A sum of 1,000

gadyâṇas seems also to have been paid to him (lines 101-108). But the meaning of these lines is not free from doubt.

The composer of this inscription was Gôvinda, son of Mârasinga of Śrīpratīme (?), a learned Brahman, an employee under the Gaṅga king, favourite of great poets (or a favourite of Kavirâja), a moon to the firmament the Brahmans (lines 96-100). The engraver was the mason (*baḍḍagi*) Âyvoḷa, son of Chittâri (artist or painter) Kêtoḷa (lines 73-75). The Thousand of the five mandus (divisions) are asked to protect the grant. Imprecations against the violators of the grant are also given (lines 89-95 and 69-72).

The date of the inscription is given as Ś 975 Durmati sam. Vaiś. ba. 11, Âdi. But Ś 975 is Vijaya and if this year is taken, the date corresponds to May 16, 1053 which is a Sunday. The nearest year Durmati is Ś 1003 or A.D. 1081. Vaiś. ba. 11 of this year is a Friday and not Sunday as stated in the grant. The date is thus irregular. It seems to be best to take the Śaka year viz., 975 as the date meant and the cyclic year as wrong.

Of the persons referred to in the grant, Nagularasa has not been met with before. Vira Śântara was a Śântara king for whom we have the dates 1068 A.D. (E.C. VII Shikarpur 46), 1062 A.D. (Shikarpur 63 and Nagar 58). After 1063 we have Nanni-Śântara (Nagar 35 and 36).

Châvuṇḍarâya and Nâgavarma, sons of Nagularasa, have been described in lines 49-54. Nothing is known about them outside this inscription. Their names are the same as those of the famous Châvuṇḍarâya, author of Châvuṇḍapurâṇa and Nâgavarma, the author of Chhandômbudhi, Kâdambari, etc. But they are however quite different. Châvuṇḍarâya, author of Châvuṇḍapurâṇa, flourished at the end of the 10th century in the court of the Gaṅga king Râchamalla IV and our Châvuṇḍa lived very much later in the 11th century. Nâgavarma, the author of Chhandômbudhi was the son of the Brahman Veṇṇamayya while the Nâgavarma of the present record was the son of Nagularasa. Nâgavarma, the author of Kâdambari was the son of Dâmôdara and is thus quite different. There is another Châvuṇḍarâya, author of Lokôpakâra, a Kannaḍa work but he was a Śaiva as he calls himself Hara-vara-prasâdô-tpanna-vâg-vilâsam in his work (See Kavicharitre, Vol. I revised Edn. p. 163). It is probable that these two sons of Nagularasa died early in the service of king Vira Śântara as lines 55-60 seem to describe the courage of Nagularasa in giving his sons to Vira Śântara.

## 75

On a stone set up in front of the Narasimhasvâmi temple in the village Huli-kallu in the same Kaḷûrkaṭṭe Hôbaḷi. (Nagar Taluk 80 revised).

Size 4' — 6" × 2'

Kannaḍa language and characters.

ಅದೇ ನಗರದ ಹೋಬಳಿ ಹುಲಕಲ್ಲು ಗ್ರಾಮದ ನರಸಿಂಹಸ್ವಾಮಿ ದೇವಾಲಯದ ಮುಂಭಾಗದಲ್ಲ  
ನಿಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4'6" × 2'

1. ಶುಭಮಸ್ತು ನಮಸ್ತುಂಗ ನಿರಸ್ತುಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರವೆ ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭಮೂಲ
2. ಸ್ತಂಭಾಯ ಶಂಭವೆ ನಮೋಬ್ರಹ್ಮಂಣ್ಯ ದೇವಾಯ ಗೋಬ್ರಾಹ್ಮಣ ಹಿತಾಯ
3. [ಚುಚಗದ್ವಿತಾಯ] ಕೃಷ್ಣಾಯ ಗೋವಿಂದಾಯ ನಮೋನಮಃ ಸೈಸ್ತಿಶ್ರೀ ವಿಜಯಾಭ್ಯುದಯಶಕ ವರುಷ ಗುಣಿಲ  
ಸಂದು ವರ್ತಮಾ
4. ನಮನ್ಯಥ ಸಂವತ್ಸರದ ಮಾರ್ಗಸಿರಸ್ಸು ೧೫ ಶ್ರೀಮಂಮಹಾರಾಜಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ಶ್ರೀ ವೀರಪ್ರತಾಪ  
ದೇವರಾ
5. ಯ ಮಹಾರಾಯರು ವಿಜಯ ನಗರಿಯಲ್ಲು ವರ್ನಾಶ್ರಮ ಧರ್ಮಗಳನು ಪ್ರತಿಪಾಲಿಸುತ್ತಿಹ
6. ಕಾಲದಲೂ ಆ ರಾಯರ ನಿರೂಪದಿಂ ಬ್ರಹ್ಮಕೃತಿಯರು ಮಪ್ಪ ರಾಯಪ್ಪವೊಡೆಯರ ವಿಠ್ಠಲವೊಡೆಯರು
7. ಅರಗದ ರಾಜ್ಯವನು ಪ್ರತಿಪಾಲಿಸುತ್ತಿಹಲ್ಲಿ ಶ್ರೀಮತು ಹುಲಕಲ್ಲ ಶ್ರೀ ಲಕ್ಷ್ಮೀನಾರಸಿಂಹ ದೇವರಿಗೆ ಬ್ರಹ್ಮಕೃ
8. ತ್ರಿಯ . . . . . ವಿಠ್ಠಲಒಡೆಯರು ಪಾಲ್ನಿ [ದ] ಶಿರಾಶಾಸನ ಪಟ್ಟಿಯ ಕ್ರಮವೆಂತೆಂದಡೆ ||
9. . . . . ಸಂಕಪ್ಪರಾಯಪ್ಪಣ್ಣ ಒಡೆಯರ ಬೊಮ್ಮಣ್ಣಒಡೆಯರ ಕುಮಾರ ವಿಠ್ಠಲ
10. . . . . ಮಾಡುವಲ್ಲಿ ಹುಲಕಲ ಲಕ್ಷ್ಮೀನಾರಸಿಂ
11. ಹೃದೇವರ . . . . . ಸಂತಾನ ಅಭಿವೃದ್ಧಿಯಾಗರೆ
12. ಂದು . . . . . ದೇವರಮಹಾನಯವೇದ್ಯಕ್ಕೆ
13. . . . . ದೂರ್ವರ್ತಿ ವೀರಿಯವ
14. . . . .
15. . . . . ಬಹರು . . . .
16. . . . . ಲು . . . . ಹೊನ್ನು ಆ ದೇವರಸ್ಥಾನಿಕರೆ
17. . . . . ಗಂಗೆ ಗಯೆ ಕುರುಕ್ಷೇತ್ರ . . . . . ಬ್ರಾಹ್ಮಣಿಗೆ ಹೋಹರು
18. . . . . ಪಲವಹುದು ದಾನಪಾ
19. ಲನಯೋರ್ಮಧ್ಯೆ ದಾನಾಚ್ಛೇದೋನು ಪಾಲನಂ ದಾನಾತ್ಸ್ವರ್ಗಮವಾಪ್ನೋತಿ ಪಾಲನಾದಚ್ಚುತಂ ಪದಂ
20. ಸಾಮಾನ್ಯೋಯಂ ಧರ್ಮ ಸೇತುರ್ನಿಪಾಣಾಂಕಾರೇಕಾರೇ ಪಾಲನೋದಧಿದ್ವಿ ಸರ್ವೈರ್ಧಾರ್ಯಾರ್ಥಸರ್ವಥಾ
21. ಧರ್ಮಪೇತದ್ವಯೋಧೂಯೋಯಾಚತೇ ರಾಮಚಂದ್ರ ಅವನಾನೊಬ್ಬನು ಈ ಧರ್ಮ ವನು ಅಳಿಪನಾ
22. . . . . ಆ ಪುಣ್ಯಕ್ಷೇತ್ರ
23. . . . . ಹೋಹರು ಸ್ವದತ್ತಂ ಪರದತ್ತಂ
24. . . . . ಪುಷ್ಪಿರ್ವರುಷ ಸಹಸ್ರಾಣಿ ವಿಷ್ಣುಯಾಂಜಾಯತೇಕ್ರಿಮಿಃ
25. . . . . ವಂಗಳಮಹಾಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

#### Transliteration.

1. śubham astu namas tunga-siras-tunbi-chandra-chāmara-chârave trailôkya-  
nagarâ-rambha-mûla-
2. stambhâya Śambhave namô Bramhanya-dêvâya gô-Bramhana-hitâya
3. [cha jagadd-hitâya] Krishnâya Gôvindâya namô namaḥ svasti śrī vijayâ-  
bhyudaya Śeka-varusha 1338 sandu vartamâ-
4. na Manmatha-samvatsarada Mârgasira su 15 śrīmam mahâ-râjâdhirâja  
râja-paramêśvara śrī virapratâpa Dêvarâ-

5. ya-mahârayâravaru Vijayanagariyallu varnâśrama-dharmagaḷanu pratipâ-  
lisuttiha
6. kâladalû î â-râyara nirûpadin Brahma-kshatriyarumappa Râyappa-  
voḍeyara Viṭṭhaṇṇa-voḍeyaru
7. Âragada râyavanu pratipâlisuttihalli śrîmatu Hulikalla śrî-Lakshumi-  
Nârasimhva dēvarige Braṃha-Ksha—
8. triya . . . . . Viṭhaṇṇa Oḍeyaru pâlî[da] śilâ-śâsana-paṭṭeya  
kramaventendaḍe ||
9. . . . . Sankappa Râyappaṇṇa-oḍeyara Bommaṇṇa-oḍeyara  
kumâra Viṭṭhaṇṇa
10. . . . . mâḍuvalli Hulikala Lakshumi Nârasim-
11. hva-dēvara . . . . . santâna abhivṛddhiyâgalendu
12. dēvara mahâ-nayivēdyake . . . . . ?
13. . . . . dūpartiya viḷeyava
14. . . . .
15. . . . . baharu
16. . . . . lu . . . . . hoṇnu â dēvara sthânikake
17. . . . . Gange-Gaye-Kurukshêtra . . . . . brâhmetige  
hōharu
18. phalavahudu dâna-pâ-
19. lanayôr madhye dânach ehhrêyô' nupâlanam dânat svargam avâpnôti  
pâlanâd achchutam padam
20. sâmnânyôyam dharma-sêtur nṛipânâṃ kâlê kâlê pâlanîyô bhavadbhiḥ  
sarvvair dhâryâ sarvathâ
21. dharmam êtaḍ bhûyô bhûyo yâchate Râmachandra âvanânobbanu î  
dharinnavanu alipanâ
22. . . . . â puṇya-kshêtra
23. . . . . hōharu sva-dattam para-dattam
24. . . . . shashṭhir varusha-sahasrâṇi vishṭhâyâṃ jâyate krimiḥ
25. . . . . mangala mahâ śrî śrî śrî

*Note.*

This inscription was noticed in E. C. Vol. VIII, Kannada Texts p. 411 as No. 80 of Nagar Taluk. Only a portion of the text of the lines 1-4 was given but no transliteration nor translation. It is now fully copied, except for the lines 9-18 and 22-25 in which there are several lacunae as the letters are worn out completely and cannot be made out.

It registers the gift of some land made by Viṭṭhaṇṇa Oḍeyar, governor of Âraga and son of Bommaṇṇa Oḍeyar, for the service of food offerings to the god Lakshumi-Narasimhadēvar in the village Hulikal on the 15th lunar day of the

bright half of Mârgaśira in the year Manmatha S' 1338 corresponding to 16th November 1415 A. D.

In addition to the usual stanza in praise of the god Śambhu at the beginning there is also a stanza in praise of Kṛiṣṇa in lines 2-3 which is found in some inscriptions of the neighbouring Tīrthahallī Taluk (Nos. 22, 142, 196). It may be translated as follows: Salutation to Kṛiṣṇa who is the god of Brahmans, ever beneficent to cows and Brahmans, and protector of the universe. Salutation to Gôvinda.

The donor in this record, Viṭṭhaṇṇa Voḍeyar is stated to be a subordinate of the mahârâjâdhirâja râjaparamêśvara śrī Viraprâtapa Dêvarâya-mahârâya ruling at Vijayanagari protecting the *dharma*s relating to different *varṇa*s and *âśrama*s. The donor's father is named Sankappa Râyappaṇṇa Oḍeyara Bommaṇṇa Oḍeyar. Sankappa and Râyappa Oḍeyar were brothers and employed as ministers. Sankappa was the father of Bommaṇṇa Oḍeyar (E. C. VI Koppa 53).

It is also interesting to note that the donor was a Brahmakshatriya (line 6). The Brahmakshatriyas are believed to be the descendants of the king Ratnasêna who once sought shelter in the hermitage of Dadhichi fearing an attack from Paraśurâma. Five sons were born to him in the hermitage, Jayasêna, Bindumân Viśâla, Chandraśâla and Bharata. The king himself was killed by Paraśurâma while he had gone on a hunting expedition, away from the hermitage, and his queens, five in number, followed him as *satis*. The children were brought up like Brahman boys and once when Paraśurâma visited the hermitage they recited the Vedas properly before him. The eldest boy then became the disciple of Paraśurâma in archery but the sage found out his descent and the name Brahma-kshatriya was applied to the prince "brahmakshatriya-nâmnâ hi vichârasva yathâ-sukham." The community of the Brahmakshatriyas is at present believed to be found in Gujerat, Nasik, Poona, etc. (See Jâtibhâskara published in Bombay, 1917, p. 109. The account of Brahmakshatriyas or Brahmakshatra is stated there to be based on the work Brâhmaṇa Utpatti Mârtâṇḍa). We know that the famous Gaṅga minister Châmuṇḍarâya was a Brahma-kshatriya [See S. B. Volume revised Intr. p. 45. For a discussion of the meaning of Brahma-kshatra see also I. A. 40, p. 35 and Vaidya's Medieval Hindu India, Vol. II, p. 62].

## 76

On a *mâstikal* in the jungle of Mâvinagadde, a hamlet of Eḍûr and Niḍugôḍû villages in the same Nagar hobli.

Size 3' x 2'

Kannaḍa language and characters.



ನಗರ ತಾಲ್ಲೂಕು ನಗರದ ಹೋಬಳಿ ಎಡೂರು ಮಾಗಣಿ ನಿಡುಗೋಡುಗ್ರಾಮದ ಮಜರೆ ಮಾವಿನಗದ್ದೆ ಕಾನಿನಲ್ಲಿ  
ನಟ್ಟಿರುವ ಮಾಸ್ತಿ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3'x2'

1. ಅನಂದ ಸಂವತ್ಸರದ ಜ್ಯೇಷ್ಠ ಸುಧ ೧ ರವಿವಾರದಲಿ ಭುಂಜನ ಮಗ ಹರಿಗೆ ಸಿದ್ಧಣನೂ  
೨ನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ
2. ತಮತಂಗಿ ತಮಮಗೆ ಮಾಸ್ತಿ ಕಲ್ಲಕಡಿಸಿ ನಿಲಿಸಿದೂ

Note.

This records the erection of the *māstikal* in memory of Timmama, younger sister of Harige Siddana, son of Bhaṭanna. The *māstikal* was set up by Harige Siddana on Sunday, the 1st lunar day of Jyēshṭha in the year Ānanda. The characters seem to be of the early part of the 15th century A.D. and the date may be provisionally taken as May 9, 1434 which is a Sunday. The figures of a warrior armed with sword and of a woman holding a lime fruit in her right hand between the fingers, and a mirror in the left hand are carved above the inscription.

77

On a *mastikal* near the Vīrabhadra shrine in the forest plantation of Mosarūr near the village Arasālu in the hobli of Kerehalli.

Size 4' × 1'

Kannada language and characters.

ನಗರ ತಾಲ್ಲೂಕು ಕೆರೆಹಳ್ಳಿ ಹೋಬಳಿ ಮೊಸರೂರು ಮಾಗಣಿ ಅರಸಾಳು ಗ್ರಾಮದ ಮೊಸರೂರು ಮನ್ನಾಜಂಗಲಿನ  
ಸಾಗವಾನಿ ಪ್ಲಾಂಟೇಷನ್ನಲ್ಲಿ ವೀರಭದ್ರನ ಗುಡಿ ಮುಂದೆ ನಟ್ಟಿರುವ ಒಕ್ಕೈ ಮಾಸ್ತಿ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4 × 1

ಕನ್ನಡಲಿಖಿ ಮತ್ತು ಭಾಷೆ.

- |                           |                               |
|---------------------------|-------------------------------|
| 1. ಸಖವರಸ ವೆಯ ಸಂವತ್ಸ       | 4. ಡನಮಗ ತಿಪ್ಪಯನ ಮದವಳಿಗೆ       |
| 2. ರದ ಮಾರ್ಗ್ಗಸಿರ ಸು ೧ ಮಂಗ | 5. ಹರಿಸಿ ಕೂಡೆ ಸ್ವರ್ಗಸ್ತೆಯಾದಳೂ |
| 3. ದಲು ಅರಿಲಮಖು ಬೋಗಗೊಂ     |                               |

Note.

This *māstikal* is stated to have been set up in memory of the death as sati of Harisi, wife (*madavalige*) of Tippaya, son of Bôgagonda of Ārilamari on Tuesday the 1st lunar day of the bright half of Mārgasīra in the year Vyaya. The Śaka year is not given. The characters seem to belong to the latter part of the 16th century and the date given, viz., Vyaya sam.-Mār-śu 1 Mam. may be taken as 1st November 1586 (Ś 1508 Vyaya) which is a Tuesday.

On a stone standing in front of entrance the village of Gavaṭūr in the same hôbaḷi of Kerehalli in Nagar taluk.

Size 4' × 2'

Kannada language and characters.

ಅದೇ ಹೋಬಳಿ ಗವಾಟೂರು ಗ್ರಾಮದ ಊರಬಾಗಿಲ ಮುಂದೆ ಹಕ್ಕಲಿನ ಬೇಲಿಯಲ್ಲಿ ನಿಂತಿರುವ ವಿರಗಲ್ಲು.

ಪ್ರಮಾಣ 4'×2'.

ಕನ್ನಡಲಿಪಿ ಮತ್ತು ಛಾಪೆ.

- |                              |                        |
|------------------------------|------------------------|
| 1. ಶ್ರೀಮಲಪ ಮಂತಿ, ಸರಾಧರ       | 4. ಮಂಟ ಒಡೆಯ ಉದರೆಯಲ ದಾರ |
| 2. ಸಂವತ್ಸರದ ಉತ್ತರ ಜೇಷ್ಠಸುದ್ದ | 5. ವಾಡದ ಮಲ್ಲಪನದಾಳಿಯಲ   |
| 3. ಪಾಡ್ಯಗುರುವಾರದಲ ಬಸವ        | 6. ಪರಿದುಕಾದಿ ಬಿದ್ದೊನು  |

Note.

This is a vîragal inscription recording the death of a warrior named Basavaṇṇa-oḍeya in a battle at Udare (same as Udri, a village in Sorab Taluk) during a raid by Mallappa of Dâravâḍa (Dharwar). The date is given as Thursday, 1st lunar day of the bright half of the 2nd (uttara) Jyêshṭha in the year Sarvadhâri. The date is not expressed in terms of the Śaka era. The name Malapa-mantri is carved at the beginning of the inscription and indicates that the battle took place at the time of Mallapa-mantri. The characters may be of the 15th century A.D. Mahâpradhâni Mallappodeyar was the governor of Gutti-durgga (Chandragutti) from about 1390 to about 1419 A.D. during the rule of Harihara II and Dêvarâya, kings of Vijayanagar (E.C. VII, Shikarpur 288, 313, E.C. VI Koppa 7). The present record may therefore be assigned to Ś 1330 Sarvadhâri or 1408 A.D. In this year the intercalary month was Vaisâkha and not Jyêshṭha. Jyêshṭha śu 1 of this year coincides with Thursday May 26, 1408 A.D.

On a vîragal standing on the tank bund of the village Hârôhittalu in the same Kerehalli hôbaḷi in the same taluk.

Size 6' × 3'

Kannada language and characters.

ಅದೇ ಕೆರೆಹಳ್ಳಿ ಹೋಬಳಿ ಹಾರೋಹಿತ್ತಲುಗ್ರಾಮದಲ್ಲಿ ಕೆರೆಯ ದಡದಲ್ಲಿ ನಟ್ಟ ವಿರಗಲ್ಲು.

ಪ್ರಮಾಣ 6' × 3'

Iನೆಯ ಅಡ್ಡಪುಟ—

1. ಶ್ರೀ ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಜಿ ಚಂದ್ರಚಾಮರಚಾರವೆ; ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೆ ಸ್ವಸ್ತಿ

2. ಮಧಿಗತಪಂಚಮಹಾಶಬ್ದ ಮಹಾಮಣ್ಣಿ ಕೇಶವರ ಉತ್ತರ ಮಧುಗಾಧೀಶ್ವರ ಪಟ್ಟಿಪ್ರೇಮುಚ್ಚಪುರವರಾಧೀಶ್ವರ
3. ರಂ ಮಹೋಗ್ರವಂಶಲರಾಮ ಪದ್ಮಾಪತೀದೇವೀಲಬ್ಧ ವರಪ್ರಸಾದಾ ಸಾದಿತವಿಪುಲತುಳಾಪುರುಷಮಹಾ
4. ದಾನಕಿರಣ್ಯಗರ್ಭದಾನ ವಾನರಧ್ವಜ ಮೃಗಗಾಜರಾಂಚ್ಛನವಿರಾಜಿತಾನ್ವಯೋತ್ಪನ್ನಂ ಬಹುಕಳಾಸಂಪನ್ನಂ  
ಶಾನ್ತರ ಕುಳಕುಮುದಿನೀ
5. ಶಶಾಂಕಮಯೂಖಾಂಕುರಂ ರಿಪುಮಣ್ಣಿಳಿಕ ಪತಂಗದೀಪಾಂಕುರಂ ತೋಣ್ಣ ಮಣ್ಣಿಳಿಕ ಕುಳಾಚಳವಜ್ರದಣ್ಣ
6. ಬಿರುದಭೇರುಂಡ ಕಂದುಕಾಚಾಯ್ಯಂ ಮಂದರಧೈಯ್ಯಂ ಕೀರ್ತ್ತಿ ನಾರಾಯಣಂಶಾರ್ಯಪಾರಾಯಣಂ  
ಜಿನಪಾದಾರಾಧಕಂ

### IIನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ—

7. ಪರಬಳಸಾಧಕ ಶಾನ್ತರಾದಿತ್ಯ ಸಕಳಜನಸ್ತುತ್ಯ ನೀತಿಶಾಸ್ತ್ರಜ್ಞ ಬಿರುದ ಸ್ಪೂರ್ಜ್ವೇತ್ಯಾದಿ ನಾಮಾವಳಿಸಮಾಳಾಂ  
ಕ್ರಿತನುಮಪ್ಪಶ್ರೀ
8. ಮನ್ಮಹಾಮಣ್ಣಿ ಕೇಶವರ ವೀರಶಾಂತರದೇವರು ಸಾಂತಳಿಗೆ ರಾಜ್ಯಮಂ ಸುಖಸಂಕಥಾ ವಿನೋದದಿಂದ ರಾಜ್ಯಂ
9. ಗೆಯುತ್ತುಮಿರೆ ೧೧೧೩ ವಿರೋಧಿಕ್ರಿತ ಸಂವತ್ಸರದ ಮೈಸಾಖ ಸು ೧೧ ಸೋಮವಾರದಂದು ಕಬ್ಬುನಾ
10. ಡ ಕೊಗ್ಗಿಹೆಯಲು ಬೀರದೇವರಸರು ಸಕಳಬಳಸಿತ . . . . . ಸಮಯದೊಳು . . . . . ಯಾಳ  
ನದಾಳಿ ಬಂದು ಕೊಗ್ಗಿಹೆಯಂ ಮು
11. ಟ್ವದಲ್ಲ ಬೇಳವೆಗ್ಗಡೆಗಂ ಬಿಕ್ಕಬೆ ಹೆಗ್ಗಡಿತಿಗಂಪುಟ್ಟಿದಲ . . . . . ಬಿರುದ ನಾರಾಯಣ ಬಿಲುವರಾದಿತ್ಯ  
ಬೇಡ(ಳ?)ನ ಹನುಮ
12. ನೆಂಬಹೆಸರಂ ಪಡೆದಲವಳೆಯಲು. ಶ್ರೀಮತು ನಿಂಗಿದೇವರಸರು ಸಕಾರುಣ್ಯದಿಂದ ಬೆಸಸಲು|| . . . . .  
ಳನದಾ . . . . .
13. ಳಬರಲುಕಿರಾಂತು ನಿನ್ನು ಸಂಗರದೊಳೆ . . ಪಾಯದಳಮಂ ತುರಗಂಗಳನೊಕ್ಕಲಕ್ಕಿದಂತಿರಲತಿವೇಗದಿಂದಿ  
ಹಿದು . . . . . ಕಣ್ಣಿಯ
14. . . . . ಗಂಟಲಗಾಳ . . . . , ಮ

### IIIನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ—

15. ಚ್ಚರಿಪ ವಿರೋಧಿನಾಯಕರ ಮಸ್ತಕಶೂಲನಿರ್ದಿಷ್ಟದನ್ಯಭೂಪತಿಸಕರಕ್ಷತಜ . . . . . ಸೆಣಸಿರ್ಪರಿಗಳ್ಗೆ ಗಂಡ  
ಗತ್ತರಿಪತಿಭಕ್ತನೆಂಬೆಲವಳೆಯಮೇಳೆಯ ನೀಧಂ . . . . .
16. ತ್ರಿಯೇಳು|| ಮರೆವವಿರೋಧಿ ಭೂಪಾಲಂ ನಡಗುವಂತೆರೆವಳೆಯ ಮೇಳೆಯ ನೋಡಿತಗುಳ್ಳು
17. . . . .
18. ನೆತ್ತರಪೊನರೊಳು ಪೊರಳ್ಳುಕರುಳಂತಕ್ಕಯ್ಯ . . . . . ಸುಧುಟಗ್ಗ . . . . . ಲಚ್ಚಣಯೆನಿಸಿ ನಿನ್ನು  
ಚಣ್ಣತೆಯಂ ಶ್ರೀರಾಮ
19. . . . . ಮಹೀಮಣ್ಣಲ
20. ಕಾಳಗಕ್ಕುರದೆ . . . . . ನಾಹಸವೆತ್ತ . . . . . ಜಿಲ್ಲಬಲದಿಂದೆಪರ
21. ಬಳವೆಲ್ಲಮನೆಯೆಗೆಲ್ಲು ನಿಜಸಾಹಸಾ . . . . . ನೆರೆಲವಳೆಯ . . . . . ವಿಸ್ತರ್ನಿ ಹೋಕ್ಷಲಕ್ಷ್ಮಿಗೆ ಸಂದಂ | ಉತ್ತ  
ಮ ವಿಮಾನದಡೆಯೊ
22. ಕೆಮ್ಮತ್ತಿ . . . . . ಕೂಡೆ ಭೋಗಿಸುತ್ತಿದ್ದಂ | ಜಿತೇ
23. ನಲಭ್ಯತೇಲಕ್ಷ್ಮೀಮಿತ್ರೇನಾಪಿ ಸುರಾಂಗನಾ | ಕ್ಷಣವಿದ್ವಂಸನೇಕಾಯೇಕಾಚಿಂತಾಮರಣೀರಣಿ ||

### IVನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ.—

24. ಅನಾತನ ಕಲಿತನಕೆಮೆಚ್ಚಿ ನಿಂಗಿದೇವರಸರು ಸಕಾರುಣ್ಯದಿಂದೊಸೆದು ಬಾಳವೆಗ್ಗಡೆಗಂ ಬಿಕ್ಕಬೆ ಹೆಗ್ಗಡಿತಿಗಂಪುಟ್ಟಿ  
ದಂಸುಪುತ್ರಂ ಕು

25. ಇದೀಪಕ ನೆನಿಪರಾಯನು ತಮ್ಮಣ್ಣಗೆ ಪರೋಕ್ಷವಿನಯಮಂ ಮಾಡಿದುಳಿಕ ಶ್ರೀ ವೀರಶಾನ್ತರದೇವರು ಆತಂಗೆ  
 26. ಬಿಟ್ಟವ್ರಿತಿ | ಹೊತ್ತಲು ಸವಣಲ ಕಲಿಪೊಲುವೆವಳ್ಳಿ ಎಡಗೋಡುಗಾವಟೂರು | ಯಂತೀಬಿಟ್ಟವ್ರಿತಿ  
 27. ಸರ್ವಬಾಧಾಪರಿಹಾರಮಾಡಿ ಸಲಿಸಿದರು ಫಣ್ಣವೆಗೆಹಿನಗಡಿಂಗೆಹೊಲ | ಯಂತಿ ಕೋ (ಕಾ?) ಹನಳಿದವರು  
 ಗಯೆವಾರ  
 28. ಣಾಸಿಕುರುಕ್ಷೇತ್ರದಲ್ಲ ಸಾಯಿರಕವಿ ಸಾಯಿರ ಬ್ರಾಹ್ಮರುಮನಳಿದ ಬ್ರಾಹ್ಮೇತಿ | ಬಾರದೊನೆಕರೆಯಸೇನ್  
 29. ಬೋನು ರುವರಮಾಡೋಜ ಗೇದಕಲು

*Transliteration.*

1. namas tunga-siraś-chumbi-chandra-chāmara-chārave | trailōkya-nagarā-rambha-mūla-stambhāya Śambhave svasti sa-
2. madhigata-pancha-mahā-śabda mahā-maṇḍalēśvara Uttara Madhurādhīśvara Paṭṭi-Pombuchcha-puravarādhīśva-
3. ram mahōgra-vamśa-lalāma Padmāvatidevī-labdhā-vara-prasādāsādita vipulā-Tuḷāpurusha-mahā-
4. dāna Hiranya-garbha-dāna Vānara-dhvaja mrigarāja-lāncchhchhana-virājitānvayōtpaunam bahu-kalā-sampamnam Śāntara-kuḷa-kumudinī-
5. śasānka-mayūkhāṅkuram ripu-maṇḍalika-patanga-dīpāṅkuram Toṇḍa-maṇḍalika-kuḷāchala-vajradanḍa
6. biruda-bhērumḍḍa kandukāchāryam Mandara-dbairyyam kīrtti-Nārāyaṇam śauryya-pārāyaṇam Jina-pādārādha [kam]

**II Band.**

7. para-baḷa-sādhaka Śāntarāditya sakalajana-stutya niti-śāstrajñā biruda-sarvajñētyādi-nāmāvali-samālāṁkṛitanumappa śrī-
8. man mahā-maṇḍalēśvara Vīrasāntara-dēvaru Śāntalige-rājyamam sukha-sankathā-vinōdadim rājyamam
9. geyuttumire 1113 Virōdhikritu-samvatsarada Vaisākha su 11 Sōnavāradan-ḍu Kabbunā-
10. ḍa Koggerēyalu Bīradēvarasaru sakalā-baḷa-sahita . . . . . samayadoḷu . . . . . yālana dāli bandu Koggerēyam mu-
11. tṭidalli Bēla-veggadegam Bikkabe-Heggaditigam puttida la . . . . . Biruda-Nārāyaṇa Biluvarāditya Bēḍa (la) na Hanuma-
12. nemba hesaram paḍed ? Elavalliyalu | śrīmatu Singidēvarasaru sakārūnya-dim besasalu || . . . . . lḍanadā . . . . .
13. ḷi baralukidirāntu nindu sangaradoḷe . . . . . pāya-dāḷamam turagan-gaḷan okkalikki-damtiral ativeḡadimdiridu . . . . . kaṇḍeya
14. . . . . . gaṇṭalagāḷa . . . . . ma-

**III Band.**

15. chcharipa virōdbi-nāyakara mastaka-sūlan idirchchid-anya-bhūpati-nikara . . . . . kshataja . . . . . seṇisirpp arigalge gaṇḍagattari patibhaktanemb Elavalliya Mēḷayan ī-dhari-

16. triyoļu || maleva virôdhi-bhûpa-balam naḍuguvant Elevalīya Mēleya  
nôḍi taguldu
17. . . . .
18. nettara ponaloļu poraldu karuļam takkaisi subhaṭargge . . . . .  
lachchana yenisi nindu cīaṇḍateyim Śri-Rāma
19. . . . . mahīmaṇḍala
20. kālegakk urade . . . . . sâhasavetta . . . . . billa baladinde  
para-
21. baļavellaman eyde geldu nija-sâhasâ . . . . . nal Elavallīya . . . . . vistarsi  
Môksha-lakshinige sandam uttama-vimānadedeyo-
22. ļe mutti . . . . . kûḍebhôgisutiddam<sup>1</sup> jītē-
23. na labhyate Lakshmîr mritênâpi surānganâ<sup>1</sup> kshaṇa-vidhvamsanê kâye  
kâ chintâ maraṇê raṇe<sup>11</sup>

#### IV Band.

24. ant âtana kalitanake mechchi Singidēvarasaru sakârūnyadīṇḍ osedu  
Bâlaveggadegam Bikkabbe Heggaditigam puṭṭidam suputram ku-
25. laḍipakanenipa Rāyanu tammm-annage parôkshavinayamam māḍida  
baḷika śrī Vira-Śântara-dēvaru âtange
26. biṭṭa vṛiti<sup>1</sup> Hottalu Savagaṇali Kaliruvola Elevalī Eḍagôḍu Gavaṭṭru<sup>1</sup>  
yintī biṭṭa vṛitti
27. sarvva-bâdhâ-parihāram māḍi salisidaru heṇṇavegere nagaḍingehola<sup>1</sup> yintī  
kô (kā ?) han aḷidavaru Gaye Vâra-
28. ṇāsi Kurukshêtradali sâyira-kavile sâyi [ra] Brâmhharuman aḷida brâmhêti<sup>1</sup>  
bâradon Kaleya Sēnabônu
29. ruvari Mādôja gēda kalu.

#### Note.

This inscription records the heroism of a warrior named Mēlaya of the village Elavallī in the reign of the Śântara king Vira Śântara. It is dated Ś 1113 Virôdhikṛit sam. Vaiś śu. 11 Sô corresponding to April 7, 1191 A.D. which is however a Sunday and not Monday as stated in the grant. But if we take the corresponding solar month Vṛishabha, śu 11 corresponds to 6th May 1191 which is a Monday and belongs to the lunar month Adhika Jyêshṭha.

The titles applied to Viraśântara ruling over the Sântalige kingdom are: obtainer of the band of five musical instruments, mahāmaṇḍalêśvara, lord of Uttara-Madhura, lord of the excellent city of Paṭṭi Pombuchcha, ornament of the great Ugra-vamśa, obtainer of boons from the goddess Padmāvati, bestower of the great gift Tulâ-purusha and Hiranyagarbha, descended from the family with monkey flag and lion crest, versed in numerous arts (kalās), moon-light to the blue lotus that is the

Śāntarakula, a flame to the moths the hostile chiefs, a thunder-bolt to the mountains that are the Toṇḍa chiefs, a bhêruṇḍa to the titled, an expert in ball-play (*kandukâchârya*), a Mandara mountain in courage, Nârâyana in glory, devoted to valour, worshipper of the lotus feet of Jina, destroyer of enemy troops, a sun to the Śāntaras, praised by all, proficient in Nitisâstra, all-knowing among the titled (*birudasarbbajna*).

The battle took place on account of Bîra-dēvarasa, a general having laid siege to Koggere in Kabbunâḍ under the orders of Singidēvarasa. Mēlaya, son of Bēlave-ggaḍe and Bikkabe-heggaditi fought valiantly killing the enemy soldiers on foot and horse and died in battle. In his memory this stone was set up by his younger brother Râya and some land was granted in his memory in the villages Elevali, Eḍagôdu, and Gavaṭûru by Singidēvarasa. The usual stanza in praise of heroism in battle, Jitēna labhyate lakshmîr is given in line 23 of the record. Those who violate the grant are said to incur the sin of killing 1,000 cows and Brahmans in Gaye, Vâraṇâsi and Kurukshêtra.

The writer of the grant is named Sēnabôva Kâlāya and the engraver, Rûvâri Mādôja.

There are some lacunae chiefly in lines 17 to 22 owing to the letters being worn out.

## 80

At the village Goragôḍ in the hôbali of Humcha, on a vîragal lying to the north.

Size 10' × 3'

Kannada language and characters.

ನಗರದ ತಾಲ್ಲೂಕು ಹುಂಚದ ಹೋಬಳಿ ಗೊರಗೋಡು ಗ್ರಾಮಕ್ಕೆ ಉತ್ತರದಿಕ್ಕಿನಲ್ಲಿ ತ್ರಿಪುರಾಂತಕ ಹಕ್ಕಲಿನಲ್ಲಿ  
ಬಿದ್ದಿರುವ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 10' × 3'

Iನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

1. ಶ್ರೀನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ ಚಂದ್ರ ಚಾಮರ ಚಾರವೆ | ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾ
2. ಯಸಂಭವೇ | ಸ್ವಸ್ತಿ ಶ್ರೀಮನುಮಹಾಮಂಡಲೇಸ್ವರಂ ಅರಸರಂ

IIನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

3. ಕಕರಗಸಂ ಬಿರುದರಂಕುಸಂ ಮೂರ್ತ್ತಿನಾರಾಯಣಂ ವಿಳಾಸ ವಲಭ ಪೊಂಬುಚ್ಚ
4. ಪುರವರಾಧೀಸ್ವರ ಶ್ರೀಮತ್ ಬಿರೋಸ್ವರದೇವರ ದಿಬ್ಬಸ್ತ್ರೀ ಪಾದಪದಮಾರಾಧಕ ಬೀರ

## IIIನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ—

5. ರಸನು . . . . ರಾಹುತ್ ಮಲ್ಲ ಕೋಟಿನಾಯಕಗೆ . . . .
6. . . . . ಸಕವರಷಂ ೧೨೦೮ನೆಯ ಬೆಯ ಸಂವ
7. . . . . ಜಗದಳಸಪೇಸಣ ಹ
8. . . . . ಕೋಟಿನಾಯಕನು ಬಂದು ಮೇಲೆ ತಳುತಿ . . .
9. . ಬೀಳುವದಂಕಂಡು ಜೋಳವಾಳಿಗೆ ತಂನ . . . ರಿಗಿಯೇರಿದ ಕುದುರೆಯಂ ಮೀಳಿ ಕಾರಾಳಕುತಿ

## IVನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ—

10. ಕುತ್ತಿಸಿಕೊಂಡು ಸುರಲೋಕ ಪ್ರಾಪ್ತನಾದನು || ಮಂಗಳ ಮಹಾ ಶ್ರೀ
11. ಕಲುಕುಟಿಗೆ ಸಂತೋ
12. ಜನಮಗಬಿಲೋಜನು | ಬರೆದಾತನು . . . . . ಬರೆವರ ಅದಿತ್ಯ ಸೇನಬೋವಬಾಣನ ಮಗಂ ಬೊಮ

*Transliteration.*

## I. b.

1. śrī namas tunga-siras-tunga-chandra-chāmara-chārave | trailōkyā-nagarā-rambha-mūla-stambhā-
2. ya Sambhave | svasti śrīmanu mahāmaṇḍalēsvaram arasar-am-

## II. b.

3. ka-karagasam birudar-ankusam mūrtti-Nārāyaṇam vilāsa-valabha Pom-buchcha-
4. pura-varādhīsvara śrīmat Billēsvara-dēvara dibya-srī-pāda-padumārādhaka Bīra-

## III b.

5. rasanu. . . . . rāhuttamalla Kōṭenāyakage . . . . .
6. . . . . Saka-varaṣaṃ 1208 neya Beya-samva-
7. . . . . jagadaḷa pēsana-ha . . . . .
8. . . . . Kōṭenāyakanu bandu mēle taluttiri . . . . .
9. biluvadam kaṇḍu. jōlavāḷige tanna . . . . . rigi yērida kudureyam mīri kālāḷa kutti

## IV. b.

10. kuttisikoṇḍu sura-lōka-prāptan ādanu || mangala mahā śrī
11. . . . . kalukuṭiga Sintō-
12. jana maga Bilōjanu | baredātanu . . . . . barevar-āditya sēnabōva Bāṇana magam Boma.

*Note.*

This is another record of the time of the Śāntara general Bīrarasa and refers to a battle waged by Kōṭenāyaka. In this battle some warrior whose name is

unfortunately lost is stated to have displayed his valour on behalf of his master as a return for the subsistence he received from him (*jôlavāḷi*) and fighting with the cavalry and infantry he is stated to have killed several persons and horses and died from the wounds he received in the fight.

The date is given as Ś 1208 Beya which corresponds to A. D. 1286. Other details about the dating are lost.

The engraver of the inscription is named Bilôja, son of Sintôja and the writer of the record is named Bomma, son of Bâṇa, a *sēnabôva* (village accountant) with the title, a sun to writers (*berevara Âditya*). The usual titles are applied to Bîrarasa. Several letters in lines 5-12 are effaced and the meaning cannot be made out.

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## *Tamil Supplement.*

20

At the village Haṇḍrakahaḷḷi, in the hobli of Chamarajnagar on a stone oilmill lying near the Bhîmêśvara temple to the north.

Size 5 ft. all round :

Tamil language : Tamil and Grantha characters.

- (1) ஸ்வதி ஸ்ரீவரதாபச்சுக்ருவத்தி பொய்சன ஸ்ரீ
  - (2) வீர ஸோமேஸ்வர தெவன்வ்ரு. வீராஜம் ப
  - (3) ண்ணியருளா நிற்க விகாஸிஸம்வற்சாத்து மகா மாஸம்
  - (4) எண்ணை நாட்டுமயண்டாக்கன் பள்ளியில்
  - (5) ...ருஸகெத காமுண்டன் மக்கள் கோவி
  - (6) காமுண்டரும் நாக காமுண்டரும் விம்மகாமுண்ட
  - (7) ரும் விமேஸ்வரமுடைய நாயநாறுக்கு திருநந்தாவி
  - (8) ளக்குக்கு ஸமப்பித்தக்காணம்
-

At the village Tammaḍihaḷḷi, on a slab to the north of the Sômesvara temple.

Size 3'—6" × 2'—6"

Tamil language : Tamil and Grantha characters.

- |                               |                                  |
|-------------------------------|----------------------------------|
| (1) ஸ்வஸ்தி ஸ்ரீசகரையாண்டு    | (13) தசகாமுண்டன் மகமாரகா         |
| (2) யாண்டு [ஆ] யிர்த்தம்புத்  | (14) முண்டனும் இவர்கள் தெவ       |
| (3) தெழு சென்ற ராகுஷை         | (15) ர் பிரதிஷ்டை பண்ணி ஸ்ரீ     |
| (4) ஸ்வச்சரத்து மிதுனமாச      | (16) சொமநாத தெவ்ரீவிதிக்க        |
| (5) ம் பிறந்த எட்டாம் நாள் நா | (17) ரக மஞ்சரத்து இவ்நாப         |
| (6) யிற்றுக்கமுடையு பரப       | (18) திஷேவராசி பண்டிகார          |
| (7) சுஷ்த்து பஞ்சமியுப் பெற்  | (19) நசிக் காண்டைக்குயா          |
| (8) ற அவிட்டத்து நாள்         | (20) ராபூர்வம் பண்ணிக்குடுத்த    |
| (9) சகராமுடு காமுண்டன்        | (21) .... .. தரை இரண்டு வெலி இ   |
| (10) ச்சா காமுண்டுகள் ச. .    | (22) சம்மத்துக்கு அழிப்பிரகாரகல் |
| (11) ரய காளகாமுண்ட[ன்]மக      | (23) .....                       |
| (12) ன் பஞ்சகாமுண்டன் ரஸ      |                                  |

At the same village Tammaḍihaḷḷi, on a slab standing to the south of the Sômesvara temple.

Size 3'—6" × 2'—6"

Tamil language: Tamil and Grantha characters

- |                         |                         |
|-------------------------|-------------------------|
| (1) ஸ்வஸ்தி ஸ்ரீ ஸே     | (9) த்து தம்மடிப் பள்   |
| (2) ரீ ஸ்வரதேவன்விர.    | (10) ஸ்வீயில் மாரபுலிகா |
| (3) வீ ராஜிஷ்டை வண்ணி   | (11) முண்டன் மகன் தா    |
| (4) யருளா னிற்க ஸுகை    | (12) சகாமுண்டன் சொ      |
| (5) ர யாண்டு ஆஇரத்தெ    | (13) மனாக தேவற்க்கண்    |
| (6) ராரு னாறு சென்ற விட | (14) னைத்து பணம் திரு   |
| (7) த்துரஷ்டிவிஷ்வ      | (15) விளக்குக்குடுத்த   |
| (8) ஸேரத்து சித்திரிமாஸ | (16) ஸ்ரீ.....          |

LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT,  
ARRANGED ACCORDING TO DYNASTIES AND DATES.

## LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT,

Page number in the Report	Inscription number in the Report	Date	Ruler
I. GAṄGA.			
144	49	About 886 A.D. ....	Permmānāḍi [Rāchamalla II]
II. CHĀLUKYA.			
139	43	Śaka 916, Vijaya sam. Chaitra —993 A.D.	Chālukya Permmāḍi [Tailapa II.]
190	74	1053 A.D. (?) ....	Trailōkyamalla-Dêva.
III. ŚĀNTARAS.			
190	74	Ś 975, Durmati, mistake for Vijaya sam. Vaiś. ba.    Ādi.—16th May 1053 A.D. (?) .	Vīra-Śântāra-Dêva. ....
205	79	Ś 1113 Virōdhikrit sam. Vaiś. (? Vṛishabha) śu 11 Sô—6th May 1191 A.D.	Vīra-Śântara ....
209	80	Ś 1208 Vyaya—1286 A.D. ...	Bīrarasa ....
188	73	Ś 1218 (1217) Manmatha, Māgha (? Kumbha) śu 1 Sunday—Feb. 5th 1296 A.D.	Kôte-Nāyaka, governor of Hosagunda.
183	71	Ś 1219 (1218) Durmukhi, Vaiś. śu 7 Bu—April 11, 1296 A.D.	Dēvarasa (Soḍḍala Dēvarasa, governor of Sântalige).
176	66	About 1300 A.D. ....	Bīrarasa (? king)
186	72	Ś 1224 Śubhakṛit sam. Kār. śu 15 Mangalavāra—6th Nov. 1302 A.D.	Soḍaladēvarasa.
175	65	Śubhakṛit sam. Pushya ba. 3 Sô—Monday Jan. 7, 1303 A.D.	Do ....

## ARRANGED ACCORDING TO DYNASTIES AND DATES.

## Contents and remarks

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A *viragal* recording the grant of Mâdavâdi as *bâlgalchu* to Bânagâmuṇḍa by Timpa-medeya, uncle of Bûtarasa, when the latter died in a battle at Kudirûr.

Records the construction of a tank by Ammaḍigâvuṇḍa of Kîrûvusûr and the usual *bittuvaṭṭa* was allotted by four persons.

*See under Śântaras.*

Registers the gift as *kalnâḍ* of Ankegeḍu and certain other villages, the remission of the *kîrudeṇṇe* and *bittî* (minor tolls and forced labour) of the division of Pervayal and the payment of 1,000 gadyâṇas to the minister Nagularasa by the king. The composer of the inscription was Gôvinda, a learned Brahman and favourite of great poets.

A *viragal* recording the heroism and death of Mēlaya during the siege of Koggere in Kabbunâḍ and grant of lands in the villages Elevalli, Eḍagôḍu and Gavaṭûru by Singi-dēvarasa in his memory.

A *viragal* mentioning the death of a warrior who fought out of gratitude (*jôlavâlige*) to his master Kôṭe-Nâyaka.

A *viragal* recording the exploits and death of Kalisa in a battle at Muguligêri between Kôṭe-Nâyaka and Ebharapa, general of the Yâdava king Râmadēvarâya (1271-1309).

A *viragal* recording the exploits and death of a hero named Bêla who fought on behalf of Dēvarasa against Mâyidēva, the general of the Hoysaḷa king Ballâla III in a battle at Muttûr.

Records the gifts of land made to the God Bammêśvara by Bîrarasa, Kôṭe-Nâyaka, Soḍaladēvarasa, the oil-mongers and the Ayvattu-nâḍ.

A *viragal* recording the heroism and death of a warrior named Mûḍa in a battle fought at Sâlivur (Sâlûr) between Soḍaladēvarasa and Yebaranâyaka, the former perhaps fighting on behalf of Ballâḷadēva (*See Nagar 27*).

Records the gift of some land for food-offerings at the temple of Dêkêśvara.

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## List of Inscriptions published in the Report,

Page number in the Report	Inscription Number in the Report	Date	Ruler
			IV HOYSALAS
172	63	Ś 1112 Sarvadhâri (mistake for Sâdhârana?) Jyêshtha śu 11 Vaddavâra (Thursday)—17th May 1190 A.D.	Ballâla II ....
99	2	About 1179 A.D.	Do ....
168	59	Vyaya sam. Dvitiyâshâdha śu 13 Thursday—July 9, 1226 A.D.	Narasimha II ....
122	26	Ś 1100 (mistake for 1160) Durmukhi, Chittirai—1238 A.D.	Vîra-Sômêśvaradêvar ....
116	20	Vikâri sam. Makara—1240 A.D.	Do ....
101	3	Ś 1163, Plava sam. Pushya ba. 7—Wednesday 25th December 1241 A.D.	Do ....
134	37	Ś 1204 Vishu sam. Makara, 17th Ardhôdaya—January 11, 1282 A.D.	Narasimha III ....
146	50	Ś 1212 (for 1211) Virôdhi sam. Âshâdha śu 11, Anûrâdhâ nakshatra, Thursday—June 30 1289 A.D.	Do ....
183	71	1296 A.D.	Ballâla III ....
186	72	1302 A.D.	Do ....
123	27	Ś. 1237 Râkshasa sam. Mâgha ba. 1 Vadda Vâra (Saturday)—10th January 1316 A. D.	Do ....

arranged according to Dynasties and Dates—*contd.*

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### Contents and remarks

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Records the death of a Jaina woman named Havvakka, wife of Sarvādhikāri Bammāchāri and a disciple of the Jaina guru Pushpasēna-Dēvar.

Records the death of Biṭṭi-rāvuta in a battle with Sankama, the Kalachurya king.

Records an agreement made by the mahājanas of Lakshmīnarasinhapitra (Bhadrāvati) permitting certain persons to construct tanks in assigned places and carry on cultivation and gardening, free from taxes, under these tanks.

Records the grant of money for offering perpetual lamps before the God Sōmanātha by Dāsagāmunḍan of Tammaḍipalli.

Records the gift of an oil mill by certain gaudas for offering a light daily before the God Vīmēśvara (Bhīmēśvara) in Rāmayāṇḍakkanpalli (Haṇḍrakanahalli).

Records provision by Senabōva Devaṇṇa, a subordinate of Pōlālva Daṇṇāyaka, for extra feeding on the day of Uttarāyāṇa saṅkramaṇa at the temple of Chennakēśava, Belur, in return for a capital deposit of 2 gadyāṇas with the mahājanas.

Records grant of land to a priest by the mahāpradhāna Rāhuttarāya Kētaya-daṇṇāyaka and others.

Records the gift of a village named Guḍḍavāḍi to a descendant of Kūrattālvaṇ, disciple of Rāmānujāchārya, and the master of cereinonies (Purōhita) in the Ranganātha temple in Śrīrangam (Trichinopoly District), by various prabhugaudas of the place.

*See under Śāntaras.*

Do

Records gift of some land by the gaudas of Mukoḍihalli to one Viṭhaṇṇa.

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## List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
			V. VIJAYANAGAR.
173	64	Ś 1318 Dhātu sam. Śrāv. śu 10. Â — Sunday 16th July 1396 A.D.	Harihara II ....
181	68	....	Virûpāksha Râya, son of Vira Harihara Râya.
204	78	Sarvadhâri (Ś 1330?) Uttara Jyêsh- ṭha (mistake for Vaiśākha?) śu 1 Thursday—(May 26, 1408?)	[Dêvarâya I] ....
159	57	Ś 1330 Sarvadhâri sam. Mârga. śu 15, Sô—December 3, 1408.	Do ....
200	75	Ś 1338 Manmatha sam. Mârga. śu 15—16th November 1415 A.D.	Do ....
157	56	Ś 1351 Saumya sam. Chaitra śu 15—20th March, 1429 A.D.	Dêvarâya II ....
149	51	Ś 1440 Bahudhânya sam. Jyêshṭha ba. 10—June 3, 1518 A.D.	[Kṛishṇa Râya] ....
131	34	Ś 1452 Vikṛiti sam. (?) Mâgha ba. 5—5th February, 1531 A.D.	Achyuta Râya ....
127	31	Khara sam. Chaitra śu. 15 (lunar eclipse)—Saturday, 1st April 1531 A.D. (Ś 1453).	Do ....

arranged according to Dynasties and Dates—*contd.*

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### Contents and remarks

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Records that while Sôvaṇṇa Oḍeyar was ruling the Āraga Kingdom (evidently as a subordinate of the Vijayanagar king), some lands in the Maddika (common land) of the village Titisarigaḍa Subur in Baḍaganâḍ district were granted to one Viṭhapa by the Gauḍu-prabhus of Hebbayal Beliganabâḍu in Aivattu-nâḍ after having received a present of 3 varahas.

A fragmentary inscription showing Virûpâksharâya to have been ruling from Sirudhâra.

Records the death of one Basavaṇṇa Oḍeya in a battle at Udare (Udri in Sorab Taluk) during a raid by Mallappa of Dâravâḍa (Dharwar). The name of Mallapa-mantri mentioned in the epigraph is perhaps that of Mahâpradhâni Mallapoḍeyar who was the governor of Chandragutti between 1390 and 1419 A.D. approximately.

Records the gift of the village Masanahalli in Bânagavâḍi with all rights for services at the temple of Mallikârjuna in Gâjanûr by the Prajegavunḍus of Uḍuvankanâḍ belonging to Ammaḷe (?).

Registers the gift of some land by Viṭṭhaṇṇa Oḍeyar, Brahma-Kshatriya governor of Āraga, for the service of food offerings to the God Lakshmî-Narasimha in Hulikal. The name 'Brahma-Kshatriya' is significant.

Records the gift of the village Gâjanûr for the services of the God Divyalingêśvara Aṇilêśvara of Haradanahalli in Yenṇenâḍ when Dêvadaṇṇâyaka was the governor.

Records the gift of some village of the annual rental value of 33 gold gadyâṇas free of tax for the maintenance of some maṇṭapa by Timmanâyaka ruling at Navilûr as agent for Sâḷuva Govindarâja who was a governor under Kṛishṇarâya.

Records the gift of the village Haruvage (Harave) as '*śrôtriya*' to Chikka Malla Oḍeyar of Tagaḍûr by Mallappa Nâyaka, agent for Immaḍi Râhuttarâya Mahâpâtra Ayya, a subordinate of the king.

Registers the grant of the village Daṇâyakanapura in Uyamballi sthala as *koḍagi* to Dêvêśabhaṭar for services of bath at midday and food offerings to the god Naṇjunḍêśvara and for the feeding of six Brahmans daily. The donor Perumâḷe Adhikâri made the gift under the orders of the king.

## List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
			V. VIJAYANAGAR— <i>contd.</i>
151	52	Ś 1485 Rudhirôdgâri sam. Śrāv. ba. 10—August 13, 1563 A.D.	Sadāsivarāya ....
			VI. ÂRAGA
173	64	1396 A.D.	Sôvaṇṇa Oḍeyar ....
200	75	1415 A.D.	Viṭṭhaṇṇa Oḍeyar ...
178	67	Ś 1359 Nala sam. Mârga ba. 30 śu. Friday, December 7, 1436 A.D.	Mallinâtha Oḍeyar ....
			VII. UMMATTŪR.
120	23	Ś 1415 Pramâdîcha sam. Mârga-śira ba. 5—23th November 1493 A.D.	Vîra Nañjarāya Oḍeyar ....
121	24	About 1500 A.D.	(Name lost)
137	42	1569 A.D.	Sômê-dêva.
			VIII. AREKUTĤÂRA.
155	54	Jaya sam. (?Ś1455) Śrāv. ba. 10—August 4, 1534 A.D. (?)	Mali Giddagaḍaraya (Chief ?)
137	42	Śukla sam. (Ś1475 + 16 = 1491) Kâr-tika śu. 1—11th October 1569 A.D.	Bhâlâlôchana Nâyaka, son of Virabhadra Nâyaka.
143	47	Ś1688 Vyaya sam. Mâgha ba 14—February, 27, 1767 A.D.	Hiri Chennarāja ....
			IX. HADINÂP.
141	45	About 1550 A.D. ....	Râmadêva ....
128	32	Plavanga sam. Âshâdha śu 1—1547 A.D. (?)	Vîra Râmayyadêva Oḍeyar....

arranged according to Dynasties and Dates.—*contd.*

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### Contents and Remarks

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Records the gift of the village Bāṇagavādi by a chief named Timmappa Nāyaka of Kōvuttūr (Coimbatore) to Mādēvar, head of Upparigeya-maṭha, a Vīraśaiva maṭṭ in Ummattūr.

*See under Vijayanagar.*

*See under Vijayanagar.* He was a Brahma-kshatriya.

Records the gift of some land, a house with its back-yard and a jack fruit tree for feeding 30 Oḍeyars in a choultry attached to the Virabhadra temple at Basavāpura by Mallinātha Oḍeyar of the matt at Bāḷeyahalli; the donee who had to feed the Oḍeyars as stipulated was one Haḍapada Basavaṇṇa, a *dāsōhi*.

Records the gift of a house in the village Harave to a Vīraśaiva priest of the place by the chief.

Records the gift of five villages as *umbali* to some one who had to do some service to the prabhus of Tagaḍūr in return.

*See under Arekuṭhāra.*

Records that Mali Giddgaudaraya set up this vīragal in memory of Dēvaṇṇa and (his wife) Mākavve at Tonḍanūr.

Records that the Sômasamudra tank which was constructed by the Ummattūr Chief Sômêdêva (Vīra Sômerāya Voḍeyar) having breached in Ś 1475, Pramādīcha sam. Kārtika *i.e.*, October 1553 A.D. the Arekuṭhāra Chief Bhāḷalôchana Nāyaka repaired it sixteen years thereafter, *i.e.*, in 1569 A.D.

We get only the name of the chief and his date from the inscription.

Registers the grant of income from tolls in the village Uyyamahalli (Uyyamballi) for the service of offering lights before the God Hanumanta, during the time of the king Rāmādêva (probably same as Rāmarāja, son-in-law of Kṛishṇarāja).

Records the gift of the village Āsiri by the king Vīra Rāmāyadêva Oḍeyar (probably same as Rāmarāja) for the *bhiksha* of Hariyar, apparently a Vīraśaiva priest.

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Page number in the Report	Inscription number in the Report	Date	Ruler
			X. DANIVASA.
104	9	Ś 1506 Tāraṇa sam. Āsv. śu 10. Ā —Sunday 5th October 1584 A.D.	Chennavīra Oḍeyar ....
108	10	Ś 1507 Pārthiva sam. Chai. ba 7 Ā—Sunday 11th April 1585 A.D.	Do ....
110	11	Ś 1509 Sarvajit sam. Vaiś. śu 5Ā— Sunday 2nd April 1587 A.D.	Do ....
			XI. MYSORE KINGS.
129	33	Ś 1590 Kīlaka sam. Nija Āshāḍha śu 2—1st July 1668 A.D.	Dēvarāja Oḍeyar ....
115	19	Ś 1793 Pramôḍūta sam. Chaitra sū 1 Friday — April 1, 1870 A.D.	Kṛishṇarāja Oḍeyar III ....
			XII. KELADI.
171	62	Parābhava sam. Bhādrapada śu. 14—? August 30, 1726 A.D.	Sômasêkhara II (?) ....
			XIII. MISCELLANEOUS.
121	25	Ś 1057 Rākshasa sam. Mithuna tēdi 8, Sunday 5th lunar day of the dark fortnight, Aviṭṭam — June 2, 1135 A.D.	....
182	69	Ś 1078 Dhātṛi — 1156 A.D. ....	....
170	61	Ś 1153 (mistake for 1160?) Viḷambi, Āshāḍha śu 10 Tuesday—22nd June, 1238 A.D.	....
140	44	Āṅgīrasa sam. Bhādra śu 5 Va—? Thursday August 27, 1332 A.D.	Mādiyaṇṇa, nāḍugauḍa of Uyyamahallī.
133	35	Ś 1295 Paridhāvi sam. Āsviyuḷa śu 4—October 17, 1372 A.D.	....

arranged according to Dynasties and Dates—*contd.*

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Contents and remarks

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Records that this chief who was the son of Chikka Virappa Oḍeyar and grandson of Chennarāya Oḍeyar sold a plot of wet land in Nāgalāpura to Vīrasēnadēvar, disciple of Guṇabhadradēvar who was a disciple of Samantabhadradēvar of Gērasoppa for 32 varahas. The nature of the sale transaction is also denoted.

Records a similar transaction between the same parties. The land sold was in the village Īchaladāḷa.

Records yet another sale transaction between the same parties. The land was sold for 40 varahas and situated in Nālapura.

Records that the king granted a village for the service of free feeding in a matt of the Liṅgāyat sect built by his mother Amṛitamina, Queen of Dēvarāja Oḍeyar, in the town of Mysore.

Records the construction of a pond named Amṛitasarōvara by Puṭṭanaṅjavve, wife of Mallappa, Chauri-bearer of the Mysore King.

Records that one Subāchāri made the salāke (bar) of five metals, for manufacturing rupees. The weight of the bar is stated to be 24 mds. 9 srs.

Records the consecration of the god Sōmanātha by certain gaḍas and grant of some land to Dēvarāśi Paṇḍita of Mañchara (?) *alias* Śikkāṇḍai.

A vīragal recording the death of one Basavarasa or one of his followers during a fight.

Records the death as *sati* of Kārābbe of Dumma-sthāḷa.

Records the gift of *Uṇḍemāneya koḍige* to Kāṭōja, son Mañchōja by Māḍiyaṇṇa of Uyyamahallī, Dēmappa and others.

Records the setting up of an oil-mill by two gaḍas, Hāravagaḍa and Ālagaḍa (perhaps for services in the temple of Mahākāḷi at Hire Bēgūr).

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## List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
			XIII. MISCELLANEOUS— <i>concl'd.</i>
112	12	? Fourteenth Century A.D. ....	....
161	58	(1) Nandana sam. Māgha 30. Thursday solar eclipse—2nd February 1413 A.D. (2) Ś 1335 Vijaya sam. Vaiś. śu 1, Vaddavāra—Saturday, April 1, 1413 A.D.	} Perumāledēva, Chief of Tā- yūr-nād.
142	46	Īśvara sam. Kārtika śu 1— October 8, 1637 A.D. (?)	Maleppa-Oḍeyar (?) ....
155	53	About 1650 A.D. ...	(Kaṇṭhīrava Narasarāja- Oḍeyar I. ?)
156	55	Durmukhi sam. Chaitra śu 1 Monday—Perhaps March 17, 1656 A.D.	....
112	14	Śaka 1605 Rudhirōdgāri sam. Śrā- vaṇa ba 5—August 2, 1683 A.D.	....
112	13	Śaka 1639 (mistake ? for ś 1641) Vikāri—A.D. 1719.	....
115	18	Śārvari sam. Chaitra śu 5—	Suragiya Basavaṇṇa Oḍeyar.
133	36	Probably 18th century A.D. ....	Vīra Nāyaka ....
135	38	Do do ....	Do ....
126	30	Śaka 1787 Krōdhana, 1865 A.D. Kali 4966 Śrāvaṇa śu 5—July 27, 1865 A.D.	....

The rest of the inscriptions are neither dated nor belong to specific dynasties. They are of local interest.

arranged according to Dynasties and Dates—*concl'd.*

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Contents and remarks

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Records the death by *sanyasana* of a Jaina named Boppayya, disciple of Anantakîrti belonging to Mûlasaṅgha and Kāṇûr-gaṇa.

Records the erection of an *agrahâra* near Ummattûr and the settlement of Brahman therein with gifts of land to them by Perumâledêva and several *gauḍas* of Tâyûr and other villages in the neighbourhood.

Records the grant of Koleganapura and some lands in Sômasamudra for an annual payment of quit-rent of 16 *gadyâṇas* and exempted from the *khana*, *kathârige* and *gaṇâchâra* taxes to Linganna-Oḍeyar by Malepa-Oḍeyar. Records also certain other privileges which the donee could enjoy.

Simply mentions the village as having been given away for charities of Kâṣi. (Cf. Chamarajanagar, 42 of 1650 A.D.—The village in which the present inscription is set up might have been included in the list of villages granted by the Mysore king and attached to Honganûr mentioned therein.)

Records the gift as *kodige* of some land to Liṅganna-Oḍeya-dêvar, disciple of Annadânidêvar, by Saṇṇapa-gauḍa who had held it as *sûtra-gutti*. The donee had to feed guests.

Records the erection of a pillar (*mâna-stambha*) by Vaidyayya of Kâḍahallî.

Appears to register some gift.

Registers the gift of some land near Bôrehalla by Suragiya Basavaṇṇa Oḍeyar for feeding the Jangamas of Kebbarûr Yegâlûr belonging to the *samayâchâra* of Kapaya Liṅga.

Records the gift of a garden to one Kamibaguta by Vîra-Nâyaka and others.

Records the gift as *kodagi* of a plot of land by Vîra-Nâyaka.

Records the renovation of the Nañjuṇḍêsvara temple of Nañje-dêvarapura by Marana-kaṇa Chika Mallegauḍa.

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## APPENDIX A.

## CONSERVATION OF MONUMENTS.

*In the year 1930-31.*

(Based on the Annual Report of the Consulting Architect to the Government of Mysore, Bangalore).

The policy of preserving the works of Art as enunciated by Government from time to time was carried on vigorously during the year under report. The monuments declared "PROTECTED" in the Notification dated 23rd September 1926 were confirmed as "Ancient Monuments." Three new monuments were declared as "Protected Monuments" during the year. The monuments declared as such are given in annexure 'A.'

Regular inspections were conducted in the case of 50 monuments during the year as against 36 during last year. A list of the institutions inspected is given in annexure 'B.'

Inspection reports from the Revenue Sub-Division Officers were received in the case of 24 monuments as against 10 of the previous year. Though there was some improvement in this respect, yet this work was not taken up seriously by the local officers. It is hoped that in subsequent years inspections of these monuments will be conducted as a matter of duty once a year at least.

Proposals for the renovation of the following monuments were called for and are under scrutiny.

- (1) Channigarāya and Maraḷēśvara temples, Marase, Mysore Taluk.
- (2) Sivappa Nāik's Fort at Nagar.
- (3) Lakshmi Narasimha temple at Jāvagal.

The Rules under the Ancient Monuments Preservation Regulation framed by the Committee appointed for the purpose were submitted to Government by the Muzrai Commissioner (Convenor). It is very desirable that they should be approved as early as possible.

The following monuments are under private management :—

- (1) Vidyāśaṅkara Temple at Śringēri.
- (2) Vīranarāyaṇa Temple at Beḷavāḍi.
- (3) Gaurīśvara Temple at Yelandūr.
- (4) Sir P. N. Krishnamurti's Bungalow at Seringapatam.

There are yet a few more under this category which deserve to be included in the list of Ancient Monuments. In order that these may be preserved in accordance with the approved policy of Government, it is very necessary that the liabilities and responsibilities of the private owners in regard to these should be definitely fixed. With a view to secure this it was suggested to Government that these private owners may be asked to execute an agreement under section 5 of the Ancient Monuments Preservation Regulation. Early orders on this question are requested.

In all, 27 monuments have been dealt with during the year. A statement giving the names of these monuments and the action taken in the case of each is attached in annexure 'C.'

As in the previous year a sum of Rs. 1,000 was allotted by the Muzrai Commissioner for the erection of Notice Boards in front of the monuments. But as portions of this amount had to be utilised for meeting the bills of the previous year which had remained unadjusted for various reasons,

this allotment was not utilised. Arrangements are now being made to have these Notices inscribed locally on stone slabs gradually as funds are available.

The question of appointing a local man as responsible for maintenance in the case of each monument is under correspondence with the Revenue Commissioner and it is hoped that with the co-operation of the Revenue Department some satisfactory arrangement will be arrived at shortly.

Every endeavour is being made to detect the tendencies of decay as soon as they occur in the monuments and to take prompt action to get them set right. Estimates for repairs proposed in the case of these are invariably obtained and scrutinised and in the case of repairs of any magnitude, personal guidance is also given during their execution. If the same vigilant policy is pursued, it is hoped that most of the monuments may be brought to a satisfactory condition within the space of a few years, provided adequate funds are available for their repairs or restoration.

A statement of expenditure incurred for the repairs of monuments during the year 1930-31 is submitted as Annexure 'D.'

It is very desirable that the same kind of sustained attention is paid to the repair of Muzrai Institutions also. Some of these are included in the list of Ancient Monuments; but there are several more which deserve to be so included. Any repairs done to these should be carried out with totally different feelings from either a new work or the repairs of a modern building and the methods usually adopted by the Public Works Department hardly suit these structures. All these old structures are generally works of Art and anything done to them, however humble it may be, will help either to retain the existing beauty or to mar it.

Nearly a lakh of rupees are being spent every year for construction and repair of these institutions. In the interests of the preservation of Ancient Art, it is very necessary that there should be a judicious distribution of this expenditure in the order of urgency or importance and all the repairs done should be carried out with expert guidance.

#### ANNEXURE "A".

##### *Ancient Monuments declared "Protected" during the year.*

1. Bhīmēśvara, Nakulēśvara and Sahadēvēśvara temples at Kaivāra, Chintamani Taluk.
2. Vighnēśvara temple at Kuruḷumale, Mulbagal Taluk.
3. Channigarāya and Maralēśvara temples at Marase, Mysore Taluk.
4. Śivappa Nāik's Fort at Nagar.

#### ANNEXURE "B".

##### *Inspection Reports received from Sub-Division Officers.*

Mysore	...	Śrī Lakshmi Narasimhasvāmi Temple.
		Śrī Varāhasvāmi Temple.
Hunsur	...	Śrī Kēśava temple at Dharmapura.
Challakere	...	Rock-cut temple at Rāmadurga.
Belur	...	Hoysalēśvara temple at Halebid.
		Kēdārēśvara           "       "
		Śantinātha basti   "       "
		Pārśvanātha       "       "
		Ādinātha           "       "

ANNEXURE B—*concl.*

Yedatore	... Basti at Chick-Hansoge.
Molkalmuru	... Asôka Inscriptions at Siddâpura and Brahmagiri. Asôka Inscriptions at Jaṭinga Râmêśvara Hill.
Krishnarajapet	... Brahmêśvara temple at Kikkeri. Śrī Lakshminârâyana temple at Hosaholalu.
Mulbagal	... Hydervali Darga at Mulbagal. Râmalingêśvara temple at Āvani. Vinâyaka temple at Kuruḍumale. Sômêśvara           "           "
Bowringpet	... Hyder Ali's Birth place at Bûdikotē.
Hassan	... Mahâlakshmi temple at Doḍḍagaddavalli.
Harihar	... Hariharêśvara temple.
Honnali	... Fort Wall.

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## ANNEXURE C.

## Statement of ancient monuments dealt with during the year 1930-31.

Sl. No.	Name of monument	Action taken
1	Tippu Sultan's Palace, Bangalore.	The Scout Office and the Office of the Superintendent of Municipal Schools continued to be held in this building. The Sanskrit College building having been taken over for the construction of a Maternity Hospital on the site, Government Ordered that the remaining vacant portion of this monument should be given over to the Sanskrit College. Accordingly the building was handed over to the Educational authorities for the purpose. The Government ordered that the question of constructing a compound wall round this should lie over for some time for want of funds. A watchman was however continued to look after the premises, the cost being debited to the Gardens Department.
2	Chennigaraya Temple at Kaidāla.	The fresh estimate called for in accordance with the Notes of Inspection sent from this office was received and taken up.
3	Col. Bailie's tomb at Seringapatam.	There was a mud compound wall surrounding this monument which was ugly and the interior was bare and uninteresting. This was pulled down some time ago and in its place, it was proposed to have a clipped hedge all round with a few cyprus trees planted inside. Proposals have since been sent up to Government in this matter.
4	Fort wall at Nagar ...	An estimate was called for from the Deputy Commissioner for clearing the rank growth of vegetation over the fort walls. But as it exceeded the sum of Rs. 1,000 allotted by Government for this work, it was sent back for revision. As it did not come back in time, the allotment could not be utilised.
5	Īśvara Temple at Arsikere ...	The estimate for Rs. 2,000 prepared for its repairs was sanctioned by Government and the work was begun.
6	Basti at Chickhansoge, Yedatore Taluk.	While forwarding the Inspection Report for this monument, the Revenue Sub-Division Officer reported that a considerable extent of land was endowed to this monument which was all in private enjoyment. The Muzrai Commissioner was requested to have this point investigated. In case it was possible to reclaim some of the lands, money can be found for repairing this monument.
7	Śrī Chennakēśava Temple at Belur.	The work of restoration of this temple went on briskly and most of the work on the main temple was completed. The work of putting the surrounding shrines in order was begun. There is yet a lot more to do and the establishment that is now working there will have to be continued for some more years.
8	Hoysalēśvara Temple at Halebid.	The restoration work of this monument has also been taken up. But the work turned out during the year was not so perceptible as at Belur. The ground within the compound should be levelled. The joints of the main temple were cement-pointed. It was hoped that more substantial work would be turned out next year.
9	Pārśvanātha Basti at Śravaṇabelagola.	An estimate for repairing this at a cost of Rs. 130 was approved and returned.

ANNEXURE C—*contd.*

Sl. No.	Name of monument	Action taken
10	Chandragupta Basti, Sravana-belagola.	An estimate for repairs at a cost of Rs. 90 was approved and returned.
11	Channigarāya Temple, Turuvekere.	An estimate for Rs. 190 for effecting some minor repairs for this building was approved.
12	Bhōga Nandīśvara Temple at Nandi.	This was visited on 19th May 1931. This monument is a major Muzrai Institution and has been kept in good condition. There are however certain portions which stand in need of urgent repairs. The Muzrai Commissioner was addressed in the matter.
13	Nāgēśvara Temple, Basral ...	An estimate for Rs. 2,904 received from the Deputy Commissioner, Mysore, was approved and returned.
14	Chāmarājēśvara Temple, Chamarajanagar.	There was a proposal some time previously to build a porch in front of the entrance Gōpuram of the temple just as there is one at Nanjangud and designs for the same and for other improvements to make this beautiful monument look more interesting and attractive were forwarded to the Muzrai Commissioner. All this was estimated to cost Rs. 53,150 and as there was not enough funds at the credit of the institution Government approved the recommendation of the Muzrai Commissioner to take up this work a couple of years later.
15	Nārāyaṇa and Maralēśvara Temples, Marase, Mysore Taluk.	Proposals for the renovation of these monuments were called for from the Executive Engineer, Mysore Division, Mysore. In the meantime it was ascertained that the local people are not willing to invest much money over these nor was any other fund available to restore them. The question therefore was held in abeyance.
16	Lakshminārāyaṇa Temple, Aṇṇati, Channarayapatna Taluk.	An estimate for Rs. 1,509 for its repairs having come up, this monument was visited on 27th July 1930 and it was found that the estimate prepared by the Deputy Commissioner was found far too extravagant to spend on a comparatively unimportant structure like this one. Revised proposals were therefore called for.
17	Kēśava Temple, Somanathapur.	It was pointed out during last year that the newly repaired cells surrounding the temple were leaking badly during the rainy season. The Executive Engineer who was addressed in the matter stated that necessary repairs had since been carried out.
18	Vināyaka and Sōmēśvara Temples, Kurudumale, Mulbagal Taluk.	On the recommendation of the Deputy Commissioner of Kolar District that the Vināyaka Temple at this place was deserving of being included in the list of Ancient Monuments, proposals were submitted for its inclusion and the Government declared it as a "Protected Monument." The monument being in urgent need of repairs proposals for its restoration were forwarded to the Executive Engineer, Kolar Division. An estimate for Rs. 5,600 has been forwarded to the Chief Engineer for sanction.
19	Būchēśvara Temple, Koravangala.	Complaints about the upkeep of this institution were received frequently. An estimate for its repairs was called for from the Executive Engineer, Hassan Division. A proposal was also made to utilise the available portions of the fallen parts of the ruined temples in front of this monument in supplying the missing parts in the Hoysalēśvara temple at Halebid.

## ANNEXURE C—concl'd.

Sl. No.	Name of monument	Action taken
20	Mallik Rihan Darga, Sira.	This is one of the most important of the Mahomedan monuments in the State from an architectural point of view. Some repairs were conducted in the previous year and some portions of the main building touched up. The monument was visited and necessary instructions for its repairs were given.
21	Rock-cut Temple, Rāmadurga, Challakere Taluk.	The Revenue Sub-Division Officer having reported that a big crack had developed in the temple, the Assistant Engineer was requested to watch it by inserting cement tell-tales and report the result after one or two seasons.
22	Śrī Brahmēśvara Temple, Kikkeri.	The Muzrai Commissioner forwarded an estimate for Rs. 781 for repairing this temple. This estimate had been prepared ten years previously and on examination it was found that the monument had deteriorated still further. A fresh estimate was therefore called for and this which amounted to Rs. 986 was sanctioned by the Muzrai Commissioner.
23	Prasanna Chennakēśava Temple, Ambuga.	It was represented in the last year's report that no repairs had been executed to the temple for several years. The Muzrai Commissioner has since reported that an estimate for Rs. 700 was sanctioned in February 1931.
24	Kīrti Nārāyaṇa Temple, Heragu.	The estimate for Rs. 375 which had been prepared during the last year had to be altered on account of certain other items of work to be included which amounted to Rs. 480. This was approved and returned to the Deputy Commissioner, Hassan.
25	Śrī Viṣṇu Temple, Kondajji.	The Sub-Division Officer having reported that this monument stood in need of some urgent repairs, an estimate was called for from the Deputy Commissioner who got the approval to the same from this office and sanctioned it subsequently for being carried out.
26	Tippu Sultan's Birth Place, Devanahalli.	A sum of Rs. 1,000 was allotted during the year under report for commencing the work of putting up a monument over the place as already sanctioned by Government last year. The work was however not undertaken by the Public Works Department during the year.
27	Aśōka Inscriptions, Molakalmuru Taluk.	The Revenue Sub-Division Officer reported that there was no body to look after the inscriptions. It was recommended from this office that the Patel of Siddapur Village may be placed in charge of the inscription near his village and that the Archak of the temple on the Jaṭiṅga Rāmēśvara Hill may be asked to keep watch over the inscription which is there. The Deputy Commissioner, Chitaldrug, accordingly issued necessary instructions in the matter.

## APPENDIX B.

## List of Photographs taken during the year 1930-31.

Serial No.	Size	Description	View	Village	District
1	6½" × 4½"	Bull before excavation	.....	Arsinkere	Mysore.
2	Do	Bull after excavation	.....	Do	Do
3	Do	Mastikal	.....	Erangere	Do
4	Do	Do (another)	.....	Do	Do
5	Do	Viragal	.....	Do	Do
6	Do	Do (another)	.....	Do	Do
7	Do	Webb's Monument	.....	French-Rocks	Do
8	8½" × 6½"	View of the Fortress to be dismantled.	.....	Chitaldrug	Chitaldrug.
9	Do	Do do (another)	.....	Do	Do
10-13	Do	Beads	.....	Chandravalli	Do
14-16	Do	Ornaments	.....	Do	Do
17-19	Do	Iron Implements	.....	Do	Do
20-22	Do	Pottery	.....	Do	Do
23-24	Do	Potsherds	.....	Do	Do
25	6½" × 4½"	Do	.....	Do	Do
26	8½" × 6½"	Neoliths	.....	Do	Do
27	Do	Natural Objects	.....	Do	Do
28	6½" × 4½"	Do	.....	Do	Do
29	5½" × 6½"	Handy Work	.....	Do	Do
30	6½" × 4½"	Do	.....	Do	Do
31	Do	Bricks	.....	Do	Do
32	Do	Stone implements	.....	Do	Do
33	Do	Pottery	.....	Do	Do
34-36	10" × 8"	Do	.....	Do	Do
37	8½" × 6½"	Copper plate inscriptions (of Pandurangapalli.)	.....	Do	Do
38	6½" × 4½"	Do	.....	Do	Do
39	5½" × 3½"	Do Seal	.....	Do	Do
40	6½" × 4½"	Copper plate inscriptions of Medakeri Naik.	.....	Do	Do
41	Do	Do	.....	Do	Do
42-47	Do	Copper plate inscriptions (Marappa)	.....	Do	Do
48-49	6½" × 4½"	Coins	.....	Do	Do
50	8½" × 6½"	Do	.....	Do	Do
51	1'0"	Two palm leaves (Paradarasodara Ramana Kathe).	.....	Do	Do
52	Do	Hydernama manuscript	.....	Do	Do
53	6½" × 4½"	Do do	.....	Do	Do
54	Do	Prahhudeva temple	Side view	Belgami	Shimoga.
55	Do	Isvara temple	Doorway	Do	Do
56	Do	Panchalingesvara temple	Umamahesvara figure	Do	Do
57	Do	Do do	South-east view	Do	Do
58	Do	Pranavesvara temple	Jamh	Talgunda	Do
59	Do	Do	Inscription pillar	Do	Do
60	Do	Kallesvara temple	Do	Malavalli	Do
61	Do	Somesvara temple	Perforated screen	Bandalike	Do
62	Do	Trimurti temple	View	Do	Do
63	Do	Kaitabhesvara temple	South view	Kuhatur	Do
64	Do	Do	Front view	Do	Do
65	Do	Do	West view	Do	Do
66	Do	Do	Kshetrapala shrine	Do	Do
67	Do	Visvesvara temple	Front view	Jade	Do
68	Do	Viragal	.....	Udri	Do
69	Do	Vishnu temple	Side view	Do	Do
70	Do	Isvara temple	Front view	Do	Do
71	Do	Basti	Side view	Do	Do
72	Do	Virabhadra temple	Side view	Pura	Do
73	Do	Do	Doorway	Do	Do
74	Do	Isvara temple	South west view	Kuppagadde	Do
75	Do	Do	View of Mukhamantapa	Do	Do
76	8½" × 6½"	Amritesvara temple	Ceiling	Amritapur	Kadur.
77	Do	Do	Do (another)	Do	Do
78	Do	Do	View of Mukhamantapa	Do	Do
79	6½" × 4½"	Do	Sarasavati figure	Do	Do
80	5½" × 6½"	Lakshmi Narasimha temple	South view	Bahadravati	Shimoga.
81	Do	Do	Lakshminarasimha figure	Do	Do

## APPENDIX B—concl'd.

Serial No.	Size	Description	View	Village	District
82	6½" × 4½"	Lakshmi Narasimha temple	North-east wall	Bhadravati	Shimoga
83	Do	Basti	Jvalamalini figure	Basti near Nara- simharajapur.	Kadur.
84	Do	Do	Chandraprabha figure	Do	Do
85	8½" × 6½"	Nilakanthesvara temple	South view	Jambittige	Do
86	Do	Do	North view	Do	Do
87	Do	Do	North-east view	Do	Do
88	Do	Do	South-east view	Do	Do
89	6½" × 4½"	Do	West view	Do	Do
90	Do	Do	Chandra figure	Do	Do
91	Do	Narasimhaparvata	Narasimha stone	Kigga	Do
92	Do	Rishyasringesvara temple	South-west view	Do	Do
93	Do	Do	Doorway	Do	Do
94	Do	Do	View of stone bull	Do	Do
95	Do	Do	Do (another)	Do	Do
96	8½" × 6½"	Vidyasankara temple	South-west view	Sringeri	Do
97	Do	Do	North-west view	Do	Do
98	Do	Do	North-east view	Do	Do
99	Do	Do	View with the river	Do	Do
100	Do	Do	Tandavesvara	Do	Do
101	6½" × 4½"	Do	Sankaracharya with four disciples.	Do	Do
102	Do	Janardana temple	North-east view	Do	Do
103	Do	Do	Yantra	Do	Do
104	Do	Basti	North-west view	Do	Do
105	8½" × 6½"	Vidyasankaralinga	Front view	Hale Sringeri	Do
106	6½" × 4½"	Kalasesvara temple	South-west view	Kalasa	Do
107	Do	Do	Interior view	Do	Do
108	Do	Do	Pedestal of the Surya image	Do	Do
109	Do	View of Ballalarayanadurga	...	...	Do
110	Do	View of Galikere Fort	...	Bababudan hills	Do
111	Do	View of Dattatreya Pitha	...	Do	Do
112	8½" × 6½"	Ruined temple	Back view	Yelavanka	Hassan
113	6½" × 4½"	Do	Doorway	Do	Do
114	8½" × 6½"	Kesava temple	Jewels	Belur	Do
115	Do	Do	Vishnuvardhana image	Do	Do
116	Do	Do	Side view	Do	Do
117	Do	Do	Back view	Do	Do
118	Do	View of the pond	From east	Hulikere	Do
119	12" × 10"	Nandanahosur copper plate inscriptions	...	...	...
120	Do	Do	...	...	...
121	10" × 8"	Copper plate inscription	...	...	...
122	Do	Do	...	...	...
123	Do	Tarikere copper plate inscription	...	...	...
124	Do	Do	...	...	...
125	Do	Do (another)	...	...	...
126	Do	Do	...	...	...
127	6½" × 4½"	Seals of both the above inscriptions	...	...	...
128	8½" × 6½"	Nagari copper plate inscription	...	...	...
129	Do	Do	...	...	...



## APPENDIX C.

List of Drawings prepared during the year 1930-31.

1. Udri	...	Isvara temple	...	Ground plan.
2. Kuppagadde	..	Do	...	Do
3. Pura	...	Do	...	Do
4. Kubatur	...	Kaitabhesvara temple	...	Do
5. Brahmagiri	...	...	...	Sketch map.
6. Kolar	...	Makbara	...	Do

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